

**PHOTOGRAPHER WINS
\$1.2M IN COPYRIGHT VICTORY**

**VINTAGE COLLECTION
UP FOR GRABS**

Saturday 7 December 2013

amateur **photographer**



ON TEST

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NIKON D610

Nikon's most affordable full frame gets quieter, faster, cleaner

LANDSCAPES



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LUMINOUS LANDSCAPES

Capturing atmospheric images in forests and mountain ranges

EXHIBITION



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TONY RAY-JONES

Celebrating one of England's greatest documentarians

SONY Bridge cameras get serious

RX10



ON TEST

PAGE 53

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Amateur Photographer For everyone who loves photography

IT IS a great honour for me to be able to introduce myself to you as the new Editor of *Amateur Photographer*, following the departure of my predecessor Damien Demolder.

If you've been reading AP for a long time you may remember my name as a former technique and features editor at AP, where I worked from 1994 until 2001, before moving a few metres across the office to become the Editor of *What Digital Camera*.

It is a huge honour to be able to return to the magazine where I began my career in photography journalism, which I still consider to be the best photographic magazine in the world. I greatly look

forward to maintaining, and building upon, AP's world-renowned reputation for excellence, and will endeavour to continue to seek out and share with you the very best that our hobby has to offer – whether it be the latest equipment, or the most inspirational photography.

Damien will continue to be involved in AP, as a contributing editor. In the meantime I hope to be as good a custodian of this esteemed publication as he has been.



Nigel Atherton
Group Editor

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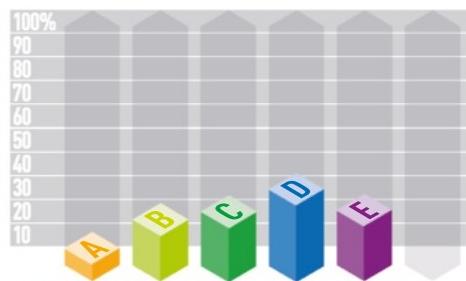
HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

HOW TO CONTACT US Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU **AP Editorial Telephone:** 0203 148 4138 **Fax:** 0203 148 8123
Email: amateurphotographer@ipcmedia.com **AP Advertising Telephone:** 0203 148 2516 **Email:** mark_rankine@ipcmedia.com **AP Subscriptions Telephone:** 0844 848 0848
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THE AP READERS' POLL

IN AP 16 NOVEMBER WE ASKED...

Has Canon let the PowerShot G series get out of date?



YOU ANSWERED...

A No, the G16 is perfect	6%
B No, it is still competitive	18%
C Maybe a bit	22%
D Yes, it needs a bigger sensor	31%
E Yes, it has got really behind	23%

THIS WEEK WE ASK...

Would you consider spending £1,000 on a bridge camera, even if it was the best you could buy?

VOTE ONLINE www.amateurphotographer.co.uk

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APNews

News | Analysis | Comment 7/12/13

I shot on large-format film to give the images depth

Film far from dead, page 6

Photojournalist takes on agency giants • Three-year legal wrangle

PHOTOGRAPHER WINS '\$1.2M' COPYRIGHT BATTLE

AS WE went to press, a photographer reportedly won \$1.2m from agency giants Getty Images and Agence France-Presse (AFP) in a historic legal battle in New York.

Daniel Morel won \$1.2m for 'wilful violation' of his copyright over images of the 2010 Haiti earthquake he had posted on Twitter. Morel's lawyer Joseph Baio told Reuters news agency: 'We believe this is the first time that these defendants or any other digital licensor of photography have been found liable for wilful violations of the Copyright Act.'

Speaking after his legal battle, which lasted more than three years, Morel said: 'They thought they could crush this guy from Haiti – they were wrong,' reported Editorial Photographers United Kingdom & Ireland (EPUK), which followed the trial.

This signals a major victory for photographic copyright in an era when it is all too easy to grab an image off the internet without first checking that permission has been sought from the photographer who created it.

The case, which could have implications for photographers worldwide, ruled on whether Getty Images and AFP acted 'wilfully' when photos of the 2010 Haiti



earthquake by photojournalist Daniel Morel were plucked from his Twitpic account and distributed without his permission, while crediting another photographer.

Getty said it was 'disappointed' with the damages. AFP had yet to comment.

A US court had already determined that Morel's copyright was breached, in a ruling by Judge Alison Nathan on 14 January 2013.

Carolyn E Wright, an attorney and professional photographer, said of the earlier ruling: 'Judge Nathan found that AFP and Getty Images violated the US Copyright Act and infringed Mr Morel's copyright when they took Mr Morel's photographs off the internet, misidentified them, added their

own names to the credit lines and licensed them to their worldwide clients – all without getting Mr Morel's permission.'

After Morel complained, AFP launched a legal bid to remove his copyright of the photos, suing him for 'commercial disparagement'.

However, Judge Nathan dismissed the claim that Morel had forfeited his rights by posting the images on Twitter.

Registration of copyright with the US Copyright Office 'could well become worthless', EPUK had warned on its website before the trial, which took place at Thurgood Marshall US Courthouse in Manhattan.

EPUK added: 'A strong victory for Morel will strengthen copyright protection for photographers and force all agencies properly to respect photographers' rights.'

'It will be a welcome levelling of a badly tilted playing field.'

In August, a copyright grab was taken a step further when Hengki Koentjoro, a fine-art photographer from Indonesia, found that his image had been digitally manipulated and entered into Samsung's 'Live in the Moment' competition by an Instagram user.

SNAP SHOTS

● The new London store for photographic retailer Park Cameras will be at 53-54 Rathbone Place, London W1T 1JR. As we went to press, managing director Roscoe Atkins said he hoped the store would be ready for opening before the end of November. The address is close to Oxford Street, where rival retailer Jessops opened the first of its revamped shops under new owner Peter Jones in March.

● Seventeen photographers sparked a three-hour rescue operation after setting out to explore underground caves in north Wales. The group, reportedly from a Merseyside photography forum, were found safe and well after concerned relatives alerted police to them being eight hours late, reported grough.co.uk.

OLYMPUS CUTS CAMERA LOSSES

OLYMPUS reduced the operating loss of its imaging business by 39% to 2.7 billion yen (around £17 million) for the six months to 30 September 2013.

Sales of Olympus mirrorless system cameras – an area the firm is focusing on – fell just 3% in value terms, although compact sales dropped 26.5%.

Olympus says it has reduced its compact camera inventory by 40%

since March, on a unit basis.

Meanwhile, Nikon announced it sold 13.6% fewer interchangeable-lens cameras in the six months to 30 September, compared to the same period last year.

Demand for Nikon compact cameras fell 30%.

Nikon's imaging division reported a 26% drop in operating income, while the company's overall profits declined 57.5%.



Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer@ipcmedia.com

AP
THIS
WEEK
IN...

1966

We remember 1966 as being a big year, not least because England won the World Cup. However, it was also the year that *The Sun* newspaper ran an amateur photography competition. The £1,000 title was won by Ian Ball, who had taken his Mamiyaflex to the top of an 80ft tower at Eastbourne College during a school rugby match. 'He selected the 180mm lens with an exposure of 1/500sec at f/16 on HP3', Mamiya proudly announced in its advert on page 46 of AP's 7 December issue. 'Many of the qualities of the camera came out in the judges' summing up – the large negative size, fast shutter speed and the ability of the interchangeable flare-free lenses to give full tonal quality even against the sun are just some of them.' AP Editor Mr Mason described the image as technically superb. He said: 'The lighting provides sparkle and the diagonal composition makes an artistic design with a strong sense of movement.'



CLUB NEWS

Club news from around the country

ALNWICK & DISTRICT CAMERA CLUB

The Northumberland club reported a strong entry of 64 prints for its first Open Monochrome Print Competition of the year. Subjects ranged from landscape to abstract. The club meets at 7.30pm on Wednesdays at The Mechanics' Institute, Percy Street, Alnwick NE66 1AE. Club secretary Dawn Groves can be reached on 01665 575 264.

FILM PHOTOGRAPHY STILL A WINNER

THE BRITISH

photographer who won this year's Taylor Wessing Photographic Portrait Prize has become the latest in a number of recent winners to have struck gold using film.

Spencer Murphy, 35, scooped the £12,000 prize with a photograph of jockey Katie Walsh (see right), captured as part of Channel 4's The Original Extreme Sport campaign.

Murphy said: 'I chose to shoot the series on large-format film to give the images a depth and timelessness that I think would have been hard to achieve on a digital camera.'

This was a view echoed by London-born photographer Jooney Woodward who hit the Taylor Wessing jackpot two years ago with a portrait captured using a Mamiya RZ medium-format camera.

Woodward said at the time: 'I prefer the quality and depth you get from using film



– unfortunately, it's a dying art. I don't mess around with Photoshop, so what you see is what you get.' In 2009, Paul Floyd Blake won with a large-format film camera,

complete with bellows.

An exhibition of this year's entries can be seen at the National Portrait Gallery until 9 February 2014. Visit www.npg.org.uk for details.

HUGE VINTAGE COLLECTION UP FOR GRABS AT AUCTION

HUNDREDS of classic cameras and lenses, including around 50 Olympus OM bodies, will be up for grabs at an auction in Dorset on 5 December.

'It's a single-owner collection and the volume of lenses, bodies and accessories is staggering in number, having come out of 30 packing cases,' said auctioneer Hugo Busby, who is organising the sale in Bridport.

The collection of 400 cameras includes a Canon 7 rangefinder from the early 1960s, complete with a 50mm f/0.95 lens.

The auction house says it will accept online bids.

Busby says the collection, which is expected to fetch at least £10,000, belonged to Peter Clarke, a former sports-car racing driver who later became an accomplished builder of model gliders.

Busby adds: 'Above all, his enduring passion was for cameras, and from very early on in his school days until the end



of his life, he collected and later sold to an appreciative group of collectors a vast range of cameras and lenses – from vintage to extremely rare models that seldom come on to the market.'

Brands include Polaroid and Minox, and most of the cameras come with lenses.

There are also around 350 lenses available separately.

For full details, visit www.busby.co.uk.

SNAP SHOTS

● Compact system camera (CSC) sales would need a 'significant' boost in demand to raise them to the pre-Christmas level of 2012, claims market research firm GfK. However, year-on-year DSLR sales fell more sharply in September than those for CSCs, reports GfK in its latest newsletter *Market-i*. 'SLR value dropped by 37% compared to September 2012, and although the compact system camera decline was less severe than recent months, at 20%, it would need a significant volume boost [in CSC sales] to get parity with last year before Christmas,' said GfK.

● New filters designed to reduce haze by blocking UV rays have been released by Marumi. Aimed at outdoor photographers, the Marumi UV Haze Filters range in size from 37mm-95mm sizes, and are priced £11.88-£105.36. For details, call distributor Kenro on 01793 615 836 or visit www.kenro.co.uk.

Get a free 30-day trial on iTunes



POLICE RESPOND TO AP PROBE

THE REFUSAL of police to disclose data on compensation payouts to photographers stopped in public has been raised with Manchester police chiefs by the local police and crime commissioner.

AP sent Freedom of Information (FoI) requests to 43 police forces in England, Wales and Northern Ireland, asking for compensation information for three years since August 2010 (see News, AP 30 November).

Greater Manchester Police (GMP), one of the largest forces in the UK, was among 11 forces that said cost limits prevented them disclosing whether they had paid compensation.

AP sought comment from Tony Lloyd, the Police and Crime Commissioner for Greater Manchester.

His spokesman confirmed that the matter has been raised at a 'high level' within GMP.

But the commissioner said he has been assured there is 'no desire for GMP to be non-transparent'.

Lloyd's spokesman added: 'GMP has a good record in ensuring that photographers can exercise their rights to photograph in public.' The force, which uses a mix of paper and



Campaigners outside Scotland Yard before the Government announced a review of anti-terror laws in 2011

electronic records, urged AP to submit a 'refined' request, covering a shorter six-month period. Subsequent searches showed that it had made no payouts from 1 August 2010-31 January 2011.

GMP explained that searches

covering this shorter period fell within the cost limit as they could be manually checked within 18 hours.

Meanwhile, the biggest police force, the Met, has refused to supply information on photography under three

separate FoI requests since 2009. Rejecting AP's request for three years of data, the Met said: 'The Directorate of Legal Services database does not hold a breakdown of the types of claims by category (ie unlawful arrest)... The information is not held electronically, therefore, in order to respond to each part of your request in full, each of the 1,817 paper files for the period would need to be scrutinised.'

Devon and Cornwall Police explained that information held on its case management system – which it would have used to extract the data – was 'inaccurate'. The force told AP it would take staff 'well in excess' of 18 hours to retrieve.

The Association of Chief Police Officers (ACPO) declined to comment when asked whether it is in the interests of transparency for details of compensation claims to remain unpublicised.

A Home Office spokesman told AP: 'How an individual police force responds to an [FoI] enquiry is a matter for them.'

● For the full report, visit www.amateurphotographer.co.uk and type 'foi payouts' in the Search box

GLOBAL CAMERA SHIPMENTS DROP 38%

JAPANESE camera shipments to the global market fell 38.7% in the first nine months of 2013, with a 43.9% drop in compacts and a 16.7% fall in interchangeable-lens models, new figures reveal.

Although the volume of interchangeable-lens 'non-reflex' cameras dipped 13.5%, in value terms this only represented a 5.5% drop, according to Japan's Camera & Imaging Products Association (CIPA).

Meanwhile, SLR shipments fell 17.4% in volume and 17.6% in value, compared to the same period last year.

Shipments of interchangeable-lens cameras to the Japanese market (included in the above figures) bucked the downward trend, with SLRs and mirrorless models rising 37.2% and 21.7% respectively over the nine months.

On a worldwide basis, the figures show that there were almost five times as many SLR shipments as

mirrorless models. From January to September, SLR shipments totalled 10,082,409, compared to 2,164,032 mirrorless units.

The 'non-reflex' category includes mirrorless compact system cameras and rangefinder models, according to the CIPA statistics.

Sales of interchangeable-lens models, such as the Nikon J1, fell more than 16%



UK PHOTO MARKET DOWN 29%

IN SEPTEMBER, the UK photography market was worth 29% less than it was in the same month the year before, according to market research firm GfK.

Sales of photo gear fell by 21.7% in the first nine months of 2013, and 26% when comparing June-September to the same quarter last year.

However, on an upbeat note, online sales fell only 2.2% compared with September 2012. Camera makers admit that the closure of high-street shops has reduced sales.



SNAP SHOTS

● Hasselblad has released three special edition versions of its Stellar digital compact camera, priced £1,975. At its July launch the 20.9-million-pixel compact was made available in six 'exotic' wooden-handle options. The Stellar Special Edition will come in black, white or orange body colours with two types of wooden grip: 'padouk' and 'wenge' wood. There will also be a carbon-fibre grip option. Visit www.hasselblad-stellar.com for details.

proud of your pictures. Don't be shy – just send them in.'

Olsson, who works for a bank, used a Canon EOS 550D to take the winning picture at the Ruaha National Park in Tanzania (see above).

He plans to use the winnings to help him upgrade his camera kit to a full-frame model.

Meanwhile, Stefan Wermuth from news agency Reuters beat more than 400 press photographers to take the overall title.

A free exhibition of the UK Picture Editors' Guild Awards winning entries is on show at the Museum of London until 16 March 2104.

BJÖRN WINNER: CITIZEN PHOTOGRAPHER NAMED

AMATEURS should not be afraid to enter photography competitions, says the winner of the BT Citizen Photographer of the Year, who admits he was persuaded to enter by his wife.

Björn Olsson, who lives in Edinburgh, scooped £500 in a contest judged by picture editors from newspapers and news agencies that formed part of the UK Picture Editors' Guild Awards.

The Sweden-born amateur said this is the first time he has won a competition in his 15 years as a photo enthusiast, but it nearly didn't happen.

'I was pushed into it by my wife,' Olsson told *Amateur Photographer*. She said: 'Be

© BJÖRN OLSSON

In next week's AP

On sale Tuesday 10 December

SONY ALPHA 7R

Find out how the 36.4-million-pixel **Alpha 7R** performs, the first in a new line of compact system cameras with full-frame sensors from **Sony**



ON TEST

MUST-SHOOT SUBJECTS



© NIGEL AERTHON

THINGS TO SHOOT IN 2014

We've put together a calendar of photographic subjects for the coming year, including can't-miss events for photographers across the UK

NIKON D5300

With its 24.2-million-pixel CMOS sensor and 39-point AF system, we test **Nikon's** latest enthusiast-level DSLR

ON TEST



AP EXPLAINS

IMPROVING LENSES WITH COMPUTERS

Professor Bob Newman discusses the various lens aberrations that may be corrected digitally and how those corrections are achieved



© BRUNN MERRISON, COURTESY SONY WORLD PHOTOGRAPHY AWARDS

SEARCH FOR UK'S TOP PHOTOGRAPHER

SONY is looking for the UK's best photographer with the launch of its UK National Award, which forms part of the 2014 Sony World Photography Awards.

The winner of the award, which is for the best single image by a UK photographer, will be selected from entries to the Open section of the Sony Awards and announced on 18 March 2014.

Judges include Nigel Atherton, Group Editor of IPC Photo, which includes *Amateur Photographer*.

Full details are available at www.worldphoto.org and the closing date is 6 January 2014.

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APReview

The latest photography books, exhibitions and websites. By Jon Stapley

John Chillingworth: Picture Post Photographer

By John Chillingworth
Dewi Lewis Publishing, £19.99,
hardback, 96 pages,
ISBN 978-1-907-89343-8

WORKING with a vast array of famous photographic names and magazine journalists, 22-year-old John Chillingworth joined *Picture Post* magazine to tell singular and exceptional photo stories. This book takes a selection of shots from his seven years at *Picture Post* in the 1950s. Chillingworth captured some spectacular stuff. Much of this dealt in aftermath, such as memorials in Hiroshima commemorating the dropping of the atom bomb, and displays of fitness by the children of survivors. It's not all heavy – images of children in Liverpool and Salford wonderfully capture the energy of youth.



© JOHN CHILLINGWORTH/GTY IMAGES



BOOK

EXHIBITION



© ANDREW MERRIFOLD, SWIMMING POOL, HASHIMA ISLAND, JAPAN, 2013

Photofusion Salon/13

13 December-17 January 2014.
Photofusion, 17a Electric Lane, Brixton, London SW9 8LA. Tel: 0207 738 5774. Website: www.photofusion.org. Open Mon-Sat 11am-5pm (Thurs until 7pm). Admission free.

THE LATEST Photofusion's Salon exhibition once again showcases the best work by its members. Ninety photographers feature in the show, with 101 images installed in the gallery. There is no central theme and no categories, as Photofusion gives its photographers complete licence to experiment, and this has in the past given rise to some true originality. One intriguing inclusion is London-based portrait and documentary photographer Carlotta



BOOK

Bear: Spirit of the Wild

By Paul Nicklen
National Geographic, £28, hardback, 208 pages, ISBN 978-1-426-21176-8



© LYNN GOLDBECK, RED SHOES FROM THE SERIES STILL HERE, 2013

Cardana, whose images last year went on to receive awards, including the Lens Culture Award, and acclaim. Visitors to Salon/13 will be able to vote for their favourite image in the Public's Choice Award 2013.

PAUL Nicklen, a master of nature photography, is passionate about the conservation of bears in the wild, and one of the best compliments you can give to his photography is that his passion is immediately obvious. Nicklen's images brim with the love he has for these majestic yet misunderstood creatures. Using trap cameras, underwater housings and patience, Nicklen has photographed all species of North American bear, uncovering a stream of fascinating details regarding their lives, habits and habitats. The individual personalities are what really shine through – Nicklen always seems to uncover a few

idiosyncrasies that make it clear we're seeing an individual, not just another member of a species.



© PAUL NICKLEN/NATIONAL GEOGRAPHIC/RETNA



© PAUL NICKLEN/NATIONAL GEOGRAPHIC/RETNA

WEBSITE

www.lifepixel.com

AN ONLINE authority on infrared photography, Life Pixel provides the tools you need to create great infrared images, both in the mental and physical sense. Tutorials and FAQs give users the basics, and the filters on sale provide everything you need to get cracking. The tutorials are a mix of text and video, both of which are well presented. The site provides a few galleries too, and while some of the images are a little overblown, there is some more restrained stuff as well. If you've ever wanted to try infrared, this is a good place to start.



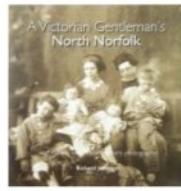
The website for Life Pixel, a resource for infrared photography, features a main header with the company name and a phone number. Below the header, a large image of a house surrounded by snow-covered trees is displayed with the caption 'Then be different & shoot infrared instead!'. The page includes sections for 'Infrared Tutorials', 'Infrared Filters', and 'Infrared Photography'. A sidebar on the right side contains links to 'Search site', 'Contact', and 'About us'.

CONDENSED READING

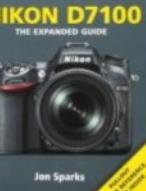
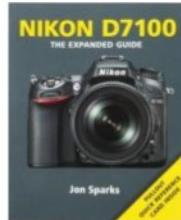
A round-up of the latest photography books on the market



● **CREATE EROTIC PHOTOGRAPHY** by Richard Young, £19.99 As the creator of TheArtOfErotica.com, Richard Young has plenty of experience in this field, and his guide to erotic photography brims with the authority of someone who's been around the block. Young draws quite heavily on his own personal experience – not necessarily a bad thing, although some of his advice won't be applicable to readers who aren't operating a business in Las Vegas. Also, be aware that the book covers working with women only.



● **A VICTORIAN GENTLEMAN'S NORTH NORFOLK** by Richard Jefferson, £25 You'd be forgiven in most polite circles for not having heard of Norfolk's WJJ Bolding, but he could be considered a pioneer of photography, capturing the first photographic images of north Norfolk on paper and glass negatives a good five years before the practice became popular. Taking portraits of his serving staff, visitors to his lands, residents of the nearby village and anyone else who happened to pass by, Bolding displayed a marvellous eye for a portrait in a time before the concept existed. ● **NIKON D7100: THE EXPANDED GUIDE** by Jon Sparks, £14.99 The D7100, Nikon's successor to the D7000, was released earlier this year and proved to be extremely popular, with a high degree of customisation available to the advanced user. It's not really a camera designed for the beginner, which does call into question to whom exactly this book is pitched, but if you feel you need a leg up on how to work your D7100, this will fit the bill.



Jon Sparks

Author

Photographer

Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

PUT AT GREAT RISK

At a time when it has been reported that North Korea has executed 80 people by public machine-gunning (and sent the families to labour camps) for crimes as trivial as watching a foreign film or owning a Bible, I couldn't help but wonder what happened to the people who Ilya Pitalev photographed yawning at official events (*A story without words*, AP 16 November).

I didn't find his images 'humour-filled', as the article suggests. My only thought was how soon after these images were published were the subjects identified and brutally punished for the lack of attention during the functions they were attending. When we venture into countries like North Korea, we can place the people we meet at great risk by our attempts to find local colour and something a little unusual. **Tom Cunliffe, East Sussex**



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Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateurphotographer@ipcm.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Earn £50 Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

A JOYOUS REACTION

My reaction to Sony's choice of an E-mount for its new full-frame cameras is joy, almost the exact opposite of John Duder's (*Letters*, AP 16 November). It is really one of relief because I own an NEX-7. Although Sony has kept up the flow of new NEX bodies, there is a dearth of high-quality, fast E-mount lenses; in fact, there seem to have been more bodies than lenses since the E-mount's inception! Perhaps Sony expected the 'independents' to fill the gaps but it hasn't happened.

A-mount lenses can be fitted using an adapter, but these are bulky and fairly expensive (about the price of a complete E-fit lens). An adapter may be useful for those who already own suitable lenses, but it makes no sense buying a lens that doesn't fit

the camera and then paying a second time in order to fit it, especially as doing so partly negates the advantage of the small body/lens design. I am, of course, assuming the new FE lenses will work with the APS-C-format NEX models; they will, won't they?

A more general point is that it is a shame the manufacturers can't/won't agree on just one or two lens mounts for all cameras. I know Olympus tried with the four thirds system, but the company chose the wrong format and didn't



extend the concept to larger-sized sensors.
Glyn Taylor, Oxford

The lack of lens support is a drawback of the new Alphas at the moment, with just five announced at launch, but Sony plans to have extended the FE lens range to 15 by 2015. These lenses will work on your NEX-7, and your existing E-mount lenses will work on the new Alphas, but only using the central area of the sensor, as the lens coverage is not sufficient to cover full frame – Nigel Atherton, Group Editor



TAKE IT BACK

Ted McArdle complains that Fujifilm wants to charge him £94 to repair his two-year-old X100 (*Letters*, AP 16 November). He should take his camera back to the shop where he bought it. Under the Sale of Goods Act, goods must be fit for purpose and of satisfactory quality. You have six years to enforce a contract. This doesn't mean that goods must last for six years, but a court will take into account the price paid for the item and what is reasonable. Since the X100 is a premium camera with a high price, I think it is reasonable to think it will last longer than two years.

In addition, as this problem has been well documented, I think he could easily demonstrate that the defect was present when the camera was sold. If he paid with a credit card, he can also enforce his rights against the credit card company. If he gets no joy, bringing an action at the Small Claims Court is straightforward.

Richard Tomlinson, West Yorkshire

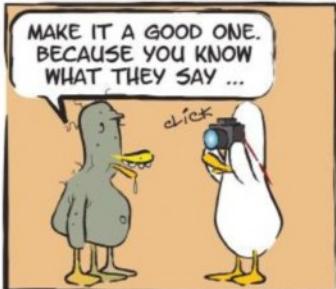
I SECOND THAT EMULSION

I was excited to see your news report about the plans to open a new London darkroom to the public at Kensington & Chelsea College (AP 16 November). My black & white film photography has also made a bit of a comeback. It's been more than ten years since I last enlarged a print, but recently dug out the old Pentax LX and some expired Kodak T-Max film and hit the streets. There's something authentic about that shutter-release sound.

And for us Londoners there are already four very good darkrooms available to members of The Camera Club in Kennington. How lucky I am that these are round the corner from me, as nothing digital will quite replicate the magic of an image developing under the haze of a safe light.

Christopher Moxon, London SE11

What The Duck



<http://www.whattheduck.net/>

LOST THE PLOT

In his *Leader* in AP 16 November, Damien Demolder asks if Canon's G series of compact cameras is up to date. I'm not sure, but I have for a very long while strongly felt that Canon lost the plot with these cameras when, after the G12, it discontinued the use of the vari-angle LCD screen.

I'm a confirmed 'Nikon Man', only too ready and willing to carry around its relatively bulky D700 and D800 DSLRs because of their fantastic performance. But on days when I travel light I'm accompanied by Canon's PowerShot G11. It is a wonderful little camera, and it has come up with the goods in situations from marshes through to urban abstracts, pictures taken on public transport, and self-portraits.

Without a doubt, its most useful and delightful feature is its vari-angle LCD screen. As Damien mentioned in an earlier issue (AP 12 October), looking down into the screen gives a much better feel for composition than looking through a viewfinder – and when taking candids there is the added advantage of being less conspicuous when looking down into a camera, rather than pointing it at someone. Add to this the solid metal build, the ability to shoot

raw files editable using Canon's software, on-board image stabilisation, accurate evaluative metering and a useful zoom range – along with a reversible LCD screen to enable 'selfies' – and I'm a total fan!

Had Canon carried on using the vari-angle screen, I would certainly have bought at least some of the newer G models and would most probably be considering the G16 now. As it is, Canon has in my view lost the plot. I stayed with the G11 – and later models in the line simply ceased to be of any relevance. **Adrian Lewis, Bristol**

Canon's PowerShot G series diverged into two paths when it launched the G15 and the G1X, the latter of which benefits from a much larger sensor as well as the vari-angle screen that you require, Adrian. But the G1X is somewhat bulkier than comparable competitors that have come on the market recently, and its higher pricing also pits it against some appealing CSCs that are no bigger and offer interchangeable lenses.

The G series was once the only game in town if you wanted a pocketable camera with a large sensor and manual controls, but its raison d'être is no longer so clear – Nigel Atherton, Group Editor

THANKS AP AND FUJIFILM!

FROM THE FORUM
Back in August, I won the Fujifilm Create photo book landscape competition and today I've just received the final part of my prize. The first part was getting to spend an excellent day in London with Damien Demolder (AP 9 November). We then returned to AP's offices to process the pictures from the day and create a photo book.

I was also given a voucher code for another photo book, which I could make in my own time. I was shocked when I contacted Fujifilm to ask what the voucher entitled me to, because it turned out to be good for any size of photo book up to the maximum number of pages that they support. It was great fun spending a few days choosing my best pictures, grouping them, uploading and laying them out. The Fujifilm website seemed quirky to begin with, but it quickly became extremely intuitive as I began using it and discovered the many very well thought out features



that it has. The book arrived a few days ago and it is superb, in terms of the quality of printing, binding and so on.

It's great to have the two books. Most of my stuff is online, but I don't think people connect with pictures online – although everyone has appreciated the books. Also, I learned a lot on the day (including the pressing need to get a camera with live view – so, I've bought a Nikon D300), thanks to the excellent advice and guidance from Damien. So thanks to everyone. **Andymcd**

You're right, Andy. Despite the speed, convenience and reach of online galleries, nothing impresses like a beautifully printed book or portfolio, and there's a sense of permanence that you don't get with a website. On another note, Damien runs regular workshops and 1-2-1 tuition. To find out more, go to [www.wordsonpictures.com/words](http://www.wordsonpictures.com/) – Nigel Atherton, Group Editor

BACK CHAT

The quantity and quality of images today leaves AP reader William BJ Spencer cold. There's just not enough originality any more

WHEN asked recently what inspires me as a photographer, my first natural reaction was quite simply: 'Those who produce better images than me.' Now, having had a while to reflect, I see it's not that simple.

When, three years ago, I started with digital photography, I also joined several web photo galleries. I did not contribute at first, but used it as inspiration. Here was a net community of photographers who were taking stunning images of all different subjects across the whole globe, and sharing their different styles/takes on the world around them.

A few years and is it the same? To be honest, I no longer find any inspiration. Reasons as to why this could be were duly pondered. Are the images taken/displayed of lower quality than before? Rather obviously they are not. In fact, it is quite the opposite. There are now so many more fantastic photographers out there and the number grows each year. I believe, strangely in a way, that this could be part of the problem. When the 'elite' were few, they were an inspiration to people like me who were climbing the 'photography ladder'; but now the few have become the many, the process feels more like an exercise in keeping up with one's peers.

There is also, I believe, a second reason for my apathy: photography feels much more generic now. For most, pictures were taken for nostalgia – to record family events; relatively few were taken with any prospect of being published or sold. Today in the digital world we can, provided we have a decent camera and a reasonable eye, look to sell our efforts on stock sites or via a personal website. With all this high-quality 'material' being produced, it's no surprise that people's expectations have risen.

This sea change has had a knock-on effect on the pictures taken. We now consider the potential, popularity, 'usability', or basically the worth, of compositions. This shift now means that there are large numbers of us wielding a camera focused not on using it as a tool of personal expression, but more like work, where there are rules and guidelines that have to be adhered to for success to be achieved.

Browse any gallery on any website, scroll through the masses of stunning-quality images and you'll find endless repetitive takes on the same subjects. Landscapes and skyscapes taken with a ND grad filter. Sexless images of posed women in underwear on a sandy beach or bed. It isn't just the quantity or the quality that starts leaving me cold, it's this lack of originality. Countless articles dedicated to teaching us 'upcoming' photographers how to recreate the latest photography trends only exacerbates this. It is hard enough to create new angles of the places and subjects most of us already know; but in our era there is, I fear, less incentive to even try. We're a collective who now merely aspire, rather than strive to inspire.





DAVID WARD

David Ward is one of the UK's finest landscape photographers. With more than 20 years' experience in large-format photography, he has photographed extensively throughout the UK and in countries such as Canada, Iceland, Norway and France. He has also led workshops for Light & Land. David has written two books on his photographic philosophy called *Landscape Within* and *Landscape Beyond*. Each month, he will discuss the story behind one of his fantastic landscape photographs

To see more of David's images or to book a place on one of his workshops, visit www.into-the-light.com

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PHOTO INSIGHT

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While on a trip to a near-abandoned town in the USA, David Ward happened upon the right subject but the wrong light. He talks us through the 'Joshua Tree' picture that was worth waiting for

THIS image was taken at Goldfield in Nevada, which is a more or less abandoned town in the USA. It used to have a population of about 50,000, but now there are just a couple of hundred people. They closed the railway that was the lifeblood of the town back in around 1988 and people just walked out. There was no money coming through the town, as the trucks had gone elsewhere, the casinos had closed and things slowly fell apart. House prices plummeted and people couldn't sell them, so they just locked the doors and walked away. You can't imagine that happening in the UK!

The car that features in this image looked as though it had crashed into a ditch. It was lying in the bottom of a dry stream bed and was on its side, with the Joshua tree that inspired this image's title having fallen onto it. I wonder if someone had, rather drunkenly, crashed into the tree one night and then just walked away.

Three nights prior to capturing this image, I'd already shot pretty much the same composition. The light had been very warm, with an almost psychedelic sunset, and there was a lot of what Joe Cornish calls 'borrowed light' – warm reflected light – all over the car. I'd shot an image, but I wasn't too happy with it because I thought that it would probably kill all the subtle colours in the eroded paintwork and in the leaves of the Joshua tree. So when I went back a couple of nights later, I thought I'd shoot it again but in more overcast conditions.

When I got the pictures back I processed them and knew that I had made the right decision. The cold colour scheme works really well. The blues and the reds are all

mixed up in the paint that has been eroded away by the desert wind. The car had been sandblasted over however many years it had been lying there. The tree is very abstract. There are just the spiky starbursts of the leaf patterns against the metalwork, so the whole thing becomes a very graphic abstract image.

I suppose both subjects are forms of death: the tree is dead and the car is dead. That, to me, says a lot about deserts. I was quite moved by the town, as it's a remarkable place. The highway that goes through it used to be a major route in the 1950s, but all the tourist traffic now goes on the parallel road that takes a more scenic route through Death Valley. The whole town has been kind of sidelined and abandoned. I suppose the image is sort of about abandonment.

I could have stood back and shown the dramatic car smash in this scene, but I don't think that approach leads the viewer to try to bring their own interpretation to the picture, which is what I like to do. I can't guarantee that they're going to see the picture in the same way as I do, but by making it a picture puzzle there is more of a chance that they'll at least look at it and try to figure out what's going on. That degree of intrigue is likely to lead people to make an effort. To be fair, to some people it won't, as they'll just be turned off by it, say they don't understand and walk away, but for others it'll make the image more rewarding.

Recently, I gave a talk in Cumbria, and someone who was listening joked to me afterwards that the scenery was always best on radio plays. What he meant was that if you let the viewer bring their imagination to bear on a picture, while they might not interpret it the same way as you, they may have an equally rich but slightly different interpretation.

The photograph has a multitude of lives. If you present it in a very straightforward way you show it to the viewer as an answer, not a question. The viewer looks at it, sees what it is and then moves on. It's the difference between a poem expressing the emotion of death and a paragraph describing it. Imperfectly, I try to make visual poetry rather than visual prose. That's one of my ambitions. How often I succeed, I don't know! **AP**

David Ward was talking to Jon Stapley



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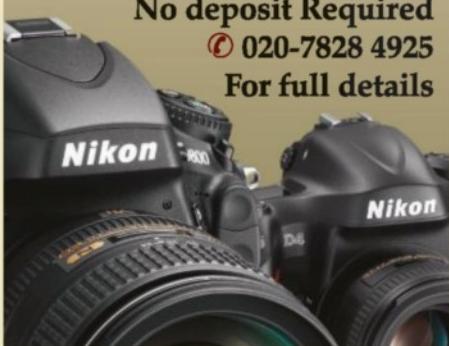
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MARTIN EVENING

Martin Evening is a London-based advertising photographer and noted expert in both photography and digital imaging. As a successful photographer, Martin is well known in London for his fashion and beauty work, for which he has won several awards. In 2008, he was inducted into the NAPP Photoshop Hall of Fame.

Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of Pixel Genius, a software design company producing automated production and creative plug-ins for Photoshop.

His recent books include *The Adobe Photoshop Lightroom 4 Book*, *Adobe Photoshop CS6 for Photographers*, as well as the *Adobe Photoshop for Photographers: The Ultimate Workshop* series, which he co-wrote with Jeff Schewe.



Martin Evening's Retoucher's Guide

Martin Evening explains how to enhance the contrast to remove unwanted haze from an image

I SHOT this picture from Ivinghoe Beacon in Buckinghamshire, looking down on the road that winds to the top of the hill, which is a particular favourite of cyclists. I like the way the photograph is framed, with the road forming a smooth 'S' shape, and I like the road markings, because it is indeed a slow hill to climb.

This photograph was shot using a high-quality zoom lens. Checking the metadata, I can see it was photographed at 1/400sec, f/3.5 and ISO 200, using a 70-200mm lens at the 200mm setting. Having the camera mounted on a tripod helped keep the image nice and sharp, but because the subject was quite far

off, the raw image I started with looked rather soft in contrast. However, this was down to haze rather than the lens optics. Using Lightroom or Camera Raw, it is fairly easy to enhance the contrast and add more snap to an image like this. The steps on the next page show how. The main way to tackle haze is to add more global contrast (I used the Contrast slider in the Basic panel), and use the Clarity slider to boost the midtone contrast.



1 This shows how the raw file looked when viewed in Lightroom with no adjustments applied. I liked the framing and there was plenty of detail, but the photograph clearly needed more contrast to get rid of the haze.



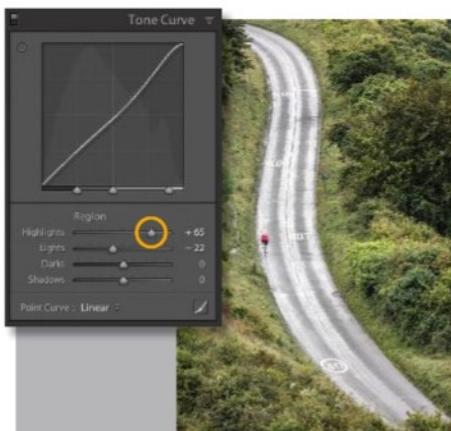
2 In the Lightroom Develop module I began by selecting the White Balance tool and used this to click on the road to adjust the white balance and apply a custom white balance setting.



3 I then used the Basic panel controls. You will notice that I set the Contrast slider to +95. This boosted the contrast, but at the same time I needed to adjust the Highlights and Shadows sliders to restore some detail at the extremes of the tonal range.



4 The contrast boost had the knock-on effect of increasing the overall colour saturation. To address this, I reduced the Vibrance so that the colours in the photograph looked more realistic. I also increased the Clarity to help reduce the hazy softness.



5 I then went to the Tone Curve panel and adjusted the sliders as shown here to give a kick to the highlight end of the tone curve. You will notice how I dragged the highlight tone range slider to the right to fine-tune the contrast curve and focus on the extreme highlights tone range.



6 Next, I went to the Lens Corrections panel and selected 'Enable Profile Corrections' as well as 'Remove Chromatic Aberration'. This optimised the image for the geometric distortion, lens vignetting and chromatic aberration associated with the lens used to take the picture.



7 In the HSL/Color/BW panel, I clicked on the Luminance tab and adjusted the sliders as shown to modify the relative lightness of the selected colours. Basically, I used these sliders to make the foliage and the red top of the cyclist appear lighter.



8 In the Effects panel I adjusted the Post-Crop Vignetting sliders as shown here to add a darkening vignette to the photograph. This helped concentrate attention more on the road and the cyclist.



9 Finally, I went to the Detail panel and used the Preview Select tool to click on the cyclist and adjusted the Sharpening sliders to achieve an optimum overall sharpness. With a fine-detailed subject such as this, it was appropriate to select a low Radius of 0.8 combined with a high Amount and Detail setting.



WHITE WALL

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Darkness and light

With a love of dark forests and craggy mountain peaks, the talented German landscape photographer **Kilian Schönberger** captures an intriguing combination of darkness and light. **Andrew James** tracked him down

TAKE a visual stroll through the work of landscape photographer Kilian Schönberger and you feel you are entering a fairy-tale world where Little Red Riding Hood is likely to come skipping out of the shadows. Kilian finds inspiration deep in the forest, where his keen eye for composition enables him to create subtle designs and arrangements from the tangle of foliage and lines of trees.

Kilian, 28, certainly believes his love affair with wild forests and high rugged mountain peaks is, at least in part, down to the folklore he heard as a child. 'My images are somehow illustrations or backdrops for the stories we recall from childhood,' he says. 'I create photographic "otherworlds".'

'The places seem to be familiar, yet enchanted and mysterious. Of course, sometimes I try to capture just the pure beauty of nature, too. My pictures provide the viewers with the opportunity to discover unexpected natural treasures.'

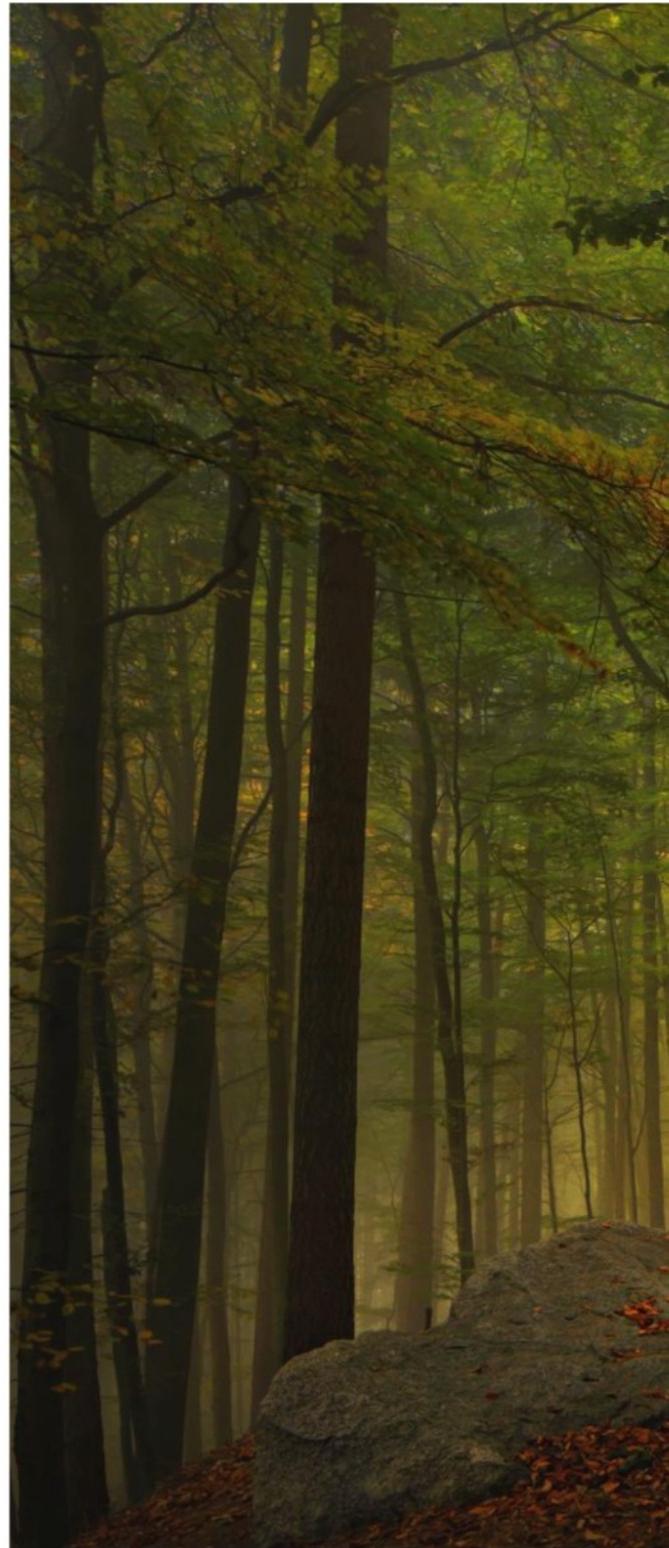
The most striking aspect of Kilian's work is his extraordinary grasp of light and how it transforms a scene. He describes a process of encircling a scene when he's out in the field – in a way not dissimilar to a shark swimming around its prey. When doing this, Kilian is studying how the different elements within the scene interact in varying positions.

'I try to get a feeling for the three-dimensional view of my eventual foreground elements – how logs or rocks cover themselves from certain angles and how the light fills the scene,' he says. 'Then I try to transform this spatial information into a two-dimensional photograph.'

With the angle of view chosen, Kilian sets up his Canon EOS 5D Mark II and works with live view. His bread-and-butter lens is the Canon TS-E 24mm f/3.5L II. The option of independent tilt-and-shift movements gives him the ability to control some of the elements precisely within the frame.



ALL PICTURES © KILIAN SCHÖNBERGER



Left: 'Dolomites Sunstrip'
Canon EOS 5D Mark II, 24mm, 1/320sec at f/10, ISO 200

'I think live view is the best solution for composition with tilt-and-shift lenses where I am controlling horizontal and vertical lines, like the trees,' he says. 'Live view also translates my three-dimensional field of view in a two-dimensional image. I find live view's 5x and 10x zoom options great for working on the detail of the composition.'

Filters, however, don't play a large part in Kilian's approach. He owns a few screw-in filters, but tends to avoid the popular slot-in types so often loved by landscape photographers. 'I don't think they are



suitable for forest photography due to the many vertical image elements and it's the same for mountain peaks,' he explains. 'Instead, I take multiple exposures to cover the dynamic range.'

This sounds a little like HDR and, in truth, it is, but Kilian isn't using HDR software to automatically blend these multiple exposures together, preferring instead to fine-tune each image manually in Photoshop.

He loads all the exposures as Layers and then uses Layer Masks and the Brush

tool to carefully reveal or cover different selections within the scene until he arrives at an appealing overall result. This allows him to judge by eye the success or otherwise of the blend and avoid the overprocessed look often associated with less subtle HDR.

Of course, this whole process starts with Kilian shooting raw files, but rather than using Lightroom he prefers to enhance his raw files with Canon's free conversion software, Digital Photo Professional (DPP). 'Images processed in Lightroom always have a certain Lightroom look,' he says.

Above: 'Way to Paradise'

Canon EOS 5D Mark II, 24mm, 1.3secs at f/16, ISO 100

COLOUR BLINDNESS

One of the more unexpected things about Kilian is his colour blindness. It's a fact, he believes, that has both advantages and disadvantages.

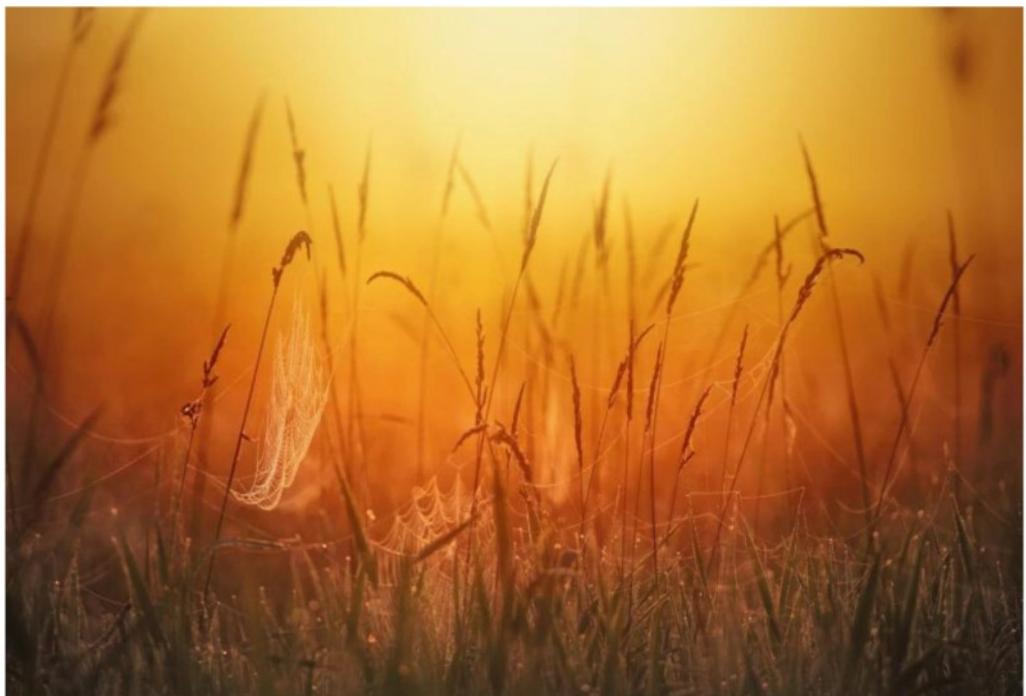
The disadvantages are probably most obvious, and Kilian freely admits that followers of his work expect to see correct colours and his colour blindness cannot be used as an excuse for getting it wrong.

'Before I publish an image, I normally ask a colleague to check if the colours are all right,' he says.



Left: 'Autumn Light'
Canon EOS 5D Mark II, 24mm, 1/100sec at f/8, ISO 500

Below: 'Golden Sunrise'
Canon EOS 5D Mark II, 200mm, 1/5000sec at f/4, ISO 250



'The problem is, I can't see if the result is better after reworking the image because I just don't know what is correct in terms of colour. Sometimes I try to correct wrong colours, but I overshoot and produce a new colour cast in the opposite direction, such as from magenta to cyan. It's a gambling game.'

However, the flipside is that Kilian believes his colour blindness actually helps him visualise a complicated scene – and this is especially useful when working in a forest environment. 'I don't have to separate single colours visually and can totally concentrate on the structure for a convincing composition,' he says. 'Forests are always quite chaotic places, so I think the structure is more important than the colour for achieving a pleasing result.'

Ultimately, though, Kilian doesn't want to be judged as 'that' colour blind landscaper. Instead, he just wants to be judged as a landscaper who truly understands his subject and the way light transforms a scene.

READING THE LANDSCAPE

At just 28 years old, Kilian has already built up an impressive portfolio. He is a child of the digital era, beginning his learning curve with the 3.2-million-pixel Ricoh Caplio RR30 – a compact camera that eventually met its end when a young Kilian dropped it down a waterfall he was photographing. Upgrading to a Canon EOS 400D was Kilian's introduction to the creative potential of a digital SLR.

Kilian studied geography at university and believes this background has also proved



useful as a photographer, enabling him to read the landscape and translate what he sees on a map into a vision of what is possible when actually on location.

'When I look at the tree-covered hills of a low mountain range, I can imagine the structure of the forest floor beneath by observing the different kinds of trees and the orientation of the slopes,' he explains. 'This helps me to locate the rugged and rocky forest spots that I love.'

'To know which rocks make up the landscape is also useful. The erosion of granite, gneiss, basalt or limestone all lead to different microstructural landscape details – such as different sizes and

shapes of boulders in streams.'

Indeed, Kilian is anything but a local landscaper – he travels far and wide in search of new material. He uses online photography communities like 500px or Flickr as sources of inspiration, taking screenshots if he stumbles on an image of an interesting place or landscape. These screenshots are carefully filed in what he calls his 'location archive'.

'When I prepare for a trip, I select the locations that best fit the season and the expected weather conditions,' says Kilian. 'Then, using maps and Google Earth, I try to simulate the conditions in the field. When everything works out,

Above: 'After Downpour'

Canon EOS 5D Mark II, 24mm, 1/8sec at f/13, ISO 200

TRAVELLING LIGHT

THE EQUIPMENT Kilian uses for his mountain and forest photographs includes his Canon EOS 5D Mark II – a camera he refers to as 'old but proven'. As well as his favoured Canon TS-E 24mm f/3.5L II lens, he usually has two other lenses.

'My mountain telephoto lens is the Canon EF 70–200mm f/4L and I carry a Tamron AF 28–75mm f/2.8 XR Di LD. There are times when I'd like to have a 17mm TS-E lens as an ultra-wideangle or even have a 400mm telephoto with me, but this doesn't happen often enough that it would be worth the effort to carry the extra weight,' he reveals.

All Kilian's kit is packed into a Lowepro Rover 35L AW bag. 'It has a great carrying system and even after hiking 25km your back doesn't hurt too much,' he says. His tripod of choice, which carries the scars and scratches of a war veteran, is a Manfrotto 190XPROB. Filter accessories are limited to a couple of screw-in ND filters (including an 82mm ND 3.0 for the 24mm T-SE) from Hoya and Heliopan.



Left: 'The Burning Tree'

Canon EOS 5D Mark II, 24mm, 1/50sec at f/4.5, ISO 400



IMAGE PROCESSING

KILIAN took this image on a foggy autumnal day with his Canon EOS 5D Mark II and TS-E 24mm f/3.5L II lens. In this case, a single exposure was enough to capture the whole tonal range of the scene, but his first job in post-processing was to apply local brightness and contrast enhancements for the forest floor and tree trunks.

'The branches were of special interest, so I used selective colour settings and masks to affect the contrast of these areas,' he says. 'I tried to increase the darkness of the branches to get some horizontal structures as an optical counterweight to the vertical trunks.'

With the initial work completed, Kilian duplicated the background layer with the Layer Blending mode set to Luminosity. He then used the Brush tool (set for light grey) and with a low opacity he slightly darkened the highlights in the background. The luminosity mode retained the colours of the background layer.

His next step was to adapt the colours. To do this, he created another new layer with the blending mode at Luminosity and a low opacity. A black & white conversion of this layer helped him to lighten the forest floor and the ferns on the right-hand side of the image.

'At the end, I flattened all the layers and adapted the colours in a manner that looked right to me,' he says. 'But due to my colour blindness this isn't easy - I just had to trust my feelings for the colours.'

it's likely that I'll capture the photos I had in my mind before setting out on the trip.'

Despite all his pre-trip research, Kilian is as susceptible to the whims of the weather as the next person. Yet there are certain conditions he hopes for when venturing out. For his forest shots, he really enjoys working in fog and rain. The fog, he says, helps to separate individual trees from the masses, therefore making composition easier.

Higher up in the mountains, he prefers sunny conditions with the clouds or fog below him in the valleys. Again, the mountain peak, like the tree in the forest, becomes slightly separated and simpler to capture in a visually effective way.

COMPOSITIONAL GUIDELINES

When it comes to composition, Kilian stays close to many of the traditional guidelines, such as the rule of thirds and the golden ratio, to help design his images. However, he doesn't stick to them all the time, preferring instead to trust his eye. When perfecting a composition, he will continually change his position – even if that's only to the extent of 5cm – until he is 100% satisfied with his viewpoint. 'When everything looks balanced and I've got the feeling that I've found a harmonic composition, I start making pictures,' he says.

Despite his meticulous examination of the landscape and its potential, Kilian doesn't believe that the landscape is the most important ingredient for successful photography. 'Of course, it's an important part, but everybody can make stunning pictures in Iceland,' he says. 'Some people may struggle to master dull light and take effective shots in less obvious locations. A successful landscape photographer will capture good shots even in bad conditions and he will always find an exciting point of view at any location.'

Above: 'Green Cathedral'

Canon EOS 5D Mark II, 24mm, 1/100sec at f/8, ISO 500

Intriguingly, Kilian also notes that 'craziness and ambition' are important attributes of successful landscape photography. With his penchant for shooting alone in wild and potentially dangerous locations, these are clearly labels that apply to him. His professed ambition is creative rather than financial. He simply wants his thumb print to be instantly recognisable in his images – something you could argue he has already achieved.

Kilian thinks nothing of climbing high into the mountains and working in steep, rugged terrain that, he admits, has its dangers. If he isn't coming face to face with a wild boar or feisty bull, then he's dodging lightning or getting lost!

'I make sure I have a headlamp, something to drink and eat, and extra-warm clothing in case I get lost and it's dark,' he says. 'After all, mobile phone reception is unpredictable away from civilisation.'

Striding out into the great European wildernesses is definitely part of what separates Kilian from less geographically ambitious photographers. He likes to get off the beaten track and discover hidden parades that are miles from the nearest car park. So, what's next for this intrepid landscape photographer?

'I am looking forward to winter photography in the Alps and the Bohemian Forest in central Europe,' he explains. 'The Bohemian Forest reminds me of Scandinavia and is still undiscovered photographically. There are also some other destinations in central Europe high on my agenda, but I have to wait for perfect conditions. I'm also contemplating a longer photo journey in 2014. There is no definite target yet, but I am sure that mountains and forests will feature.' **AP**

To see more or Kilian's work, visit www.kilianschoenberger.de

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This image shows that simplicity is often best. The colours, subject and overall composition need nothing else to make this a perfect picture – *Debbi Allen, deputy editor*

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Grant Glendinning Glasgow

Grant is a two-time veteran of AP's *Reader Spotlight* pages, and we welcome him back with some of his fantastic Scottish landscapes. The land of his home country is one of Grant's favourite photographic subjects. 'The scenery is spectacular, especially in the north-west,' he says. Also a keen wildlife photographer, Grant says taking pictures has allowed him to learn more about the history and geography of the country. You can see more of Grant's images at www.photoscotland.net.

Ayrshire flat calm

1 The harsh outline of the shipwreck juxtaposes perfectly with the smooth sky and water
Canon EOS 5D Mark III, 70-40mm, 25secs at f/11, ISO 100, polariser, 0.6 ND grad

Loch Leven sunset

2 You couldn't ask for a better sunset shot. The tones, colours and contrast work brilliantly
Canon EOS 5D Mark III, 17-40mm, 78secs at f/16, ISO 50, polariser, ND grad, 6-stop ND filter

Loch Lomond tree

3 The long exposure smears the sky, giving a nice backdrop to the tracery of the tree branches
Canon EOS 5D Mark III, 17-40mm, 187.9secs at f/10, ISO 100, polariser, ND filter



2

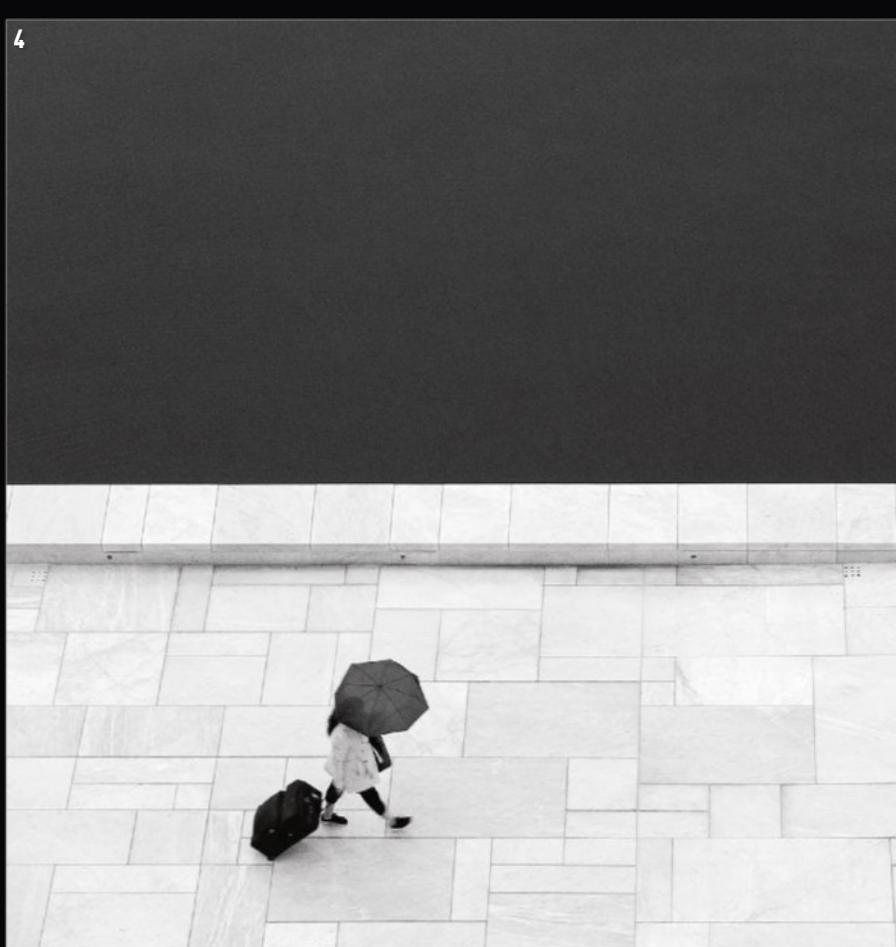
Skate park

1 The framing is everything in this high-contrast action shot, with the sun just peeking over the strong diagonal line

Canon EOS 350D, 30mm, 1/3200sec at f/5.6, ISO 100



3



4

Tøyen, Oslo

2 This a classic street shot. The subtle composition evokes some of the photographic greats from the 20th century

Canon EOS 350D, 30mm, 1/800sec at f/8, ISO 200

Tube station

3 Using a bench as a 'tripod', Henning managed to get this clever shot of a train passing a waiting passenger
Canon EOS 350D, 10-22mm, 2.5secs at f/100, ISO 200

**Lone figure**

4 The central split of this image is a bold choice that really works, creating a sparse, graphic result
Fujifilm X10, 22.8mm, 1/35sec at f/3.2, ISO 200

**Under the light**

5 The strong light contrast gives a fascinating tonality to this romantic street scene, taken on a chilly night
Canon EOS 350D, 30mm, 1/50sec at f/2.2, ISO 800

**Henning S Pettersen Norway**

When Henning bought his first DSLR in 2007 after a series of compact cameras, he was blown away by the possibilities and level of control available to him. Henning mostly shoots street, urban and travel photography, although he hopes to widen his portfolio in the future. 'When I look through the camera, everything else ceases to exist,' he says. More of Henning's images can be seen at henningspettersen.com.

1



Daisy

1 The depth of field and focus are pivotal in this stylised image
Nikon D90, 18-105mm, 1/60sec at f/8, ISO 400

Tulips

2 The tone and backdrop give this flower portrait a vintage feel
Canon EOS 7D, 17-40mm, 1/10sec at f/4, ISO 100, tripod, flash, halogen light, reflector

Snail

3 The wood textures in the lower half of this image are fascinating, as is the shape of the snail
Canon EOS 7D, 50mm, extension tubes, 1/1000sec at f/4, ISO 200



Michelle Yorke Lincolnshire

After searching for a new interest, Michelle picked up a DSLR and began recording shots for her family. Michelle's favourite subject is her dogs, as she finds photographing them and capturing their characters to be a continual challenge, although she also likes portraits.

'I love being able to capture a moment, freeze the action and see the details you would usually miss,' she says. Michelle hopes that in the future she can continue improving her technique. To see more of Michelle's pictures visit 500px.com/Beagle_Crazy.

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An English affair

With a new exhibition of **Tony Ray-Jones's** work on show at the Science Museum's Media Space, **Jon Stapley** talks to curator **Greg Hobson** and photographer **Martin Parr** about the legacy of a legend

WHEN Tony Ray-Jones returned to England in 1965 after an extended stay in America, he came back to a country he hardly recognised. What had once been his home was now a place being reshaped by globalisation. Alarmed at the prospect of the culture he had grown up with disappearing, Ray-Jones grabbed his camera and started attempting to preserve it. The result was one of his finest, most enduring bodies of work, a series of elegant, wistful and yet absurd images that capture the English at their most, well, English. It was startling, unprecedented and hugely influential.

The exhibition Only in England: Photographs by Tony Ray-Jones and Martin Parr, at the Science Museum's Media Space in London, brings together for the first time this body of work with one that directly

influenced – Martin Parr's 1970s project 'The Non-Conformists'. Parr spent five years capturing the picturesque town of Hebden Bridge in West Yorkshire, which, with its cobbled streets and rustic residents, felt as though time had forgotten it. This was yet another way of life that was gradually disappearing, never to return. The parallels between the two works aren't exactly hidden, and it provides a glimpse into how influential Ray-Jones's photography was.

'What we wanted to do at the Media Space was try to offer a new way of thinking about the significance of Tony Ray-Jones's work and his legacy,' says Greg Hobson, curator at the National Media Museum in Bradford, West Yorkshire, which houses the collection that is being shown at the Media Space.

Hobson had worked with Martin Parr

many times previously, and Parr had often cited Ray-Jones as being the most influential photographer in terms of his own development.

'I guess it's his ability to create his own personal dramas, within the street or the beach or wherever,' says Parr, 'and he did it with a sensitivity that just sort of twigged with me.'

Given both the scope of Ray-Jones's influence on Parr, and the intense regard Parr and Hobson had for the photographer's legacy, it must have seemed only natural to let Parr loose in the Tony Ray-Jones archive.

'It was his greatest achievement, the English work he did in the late 1960s,' Parr says, 'and I guess therefore Greg decided – it wasn't down to me, of course – to put his work with my project, 'The Non-Conformists'. And who am I to argue with that?'

THE AMERICAN INFLUENCE

Ray-Jones began his photographic education at the London School of Printing, and shortly after gained a scholarship to Yale University School of Art in the US. While both were prestigious establishments, Ray-Jones's photographic education was equally influenced by the rather spectacular crowd he fell in with.

'While he was at the London School of Printing, one of the tutors was Rolf Brandt, who was Bill Brandt's brother,' Hobson explains. 'He introduced Ray-Jones to a lot of the European

**Blackpool, 1968,
by Tony Ray-Jones**



Brighton Beach, 1966, by Tony Ray-Jones



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Location unknown, possibly Morecambe, 1967-1968, by Tony Ray-Jones



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Ramsgate, 1967, by Tony Ray-Jones



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Location unknown, possibly Worthing, 1967-1968, by Tony Ray-Jones

the street, the pair were snapping away when they bumped into Henri Cartier-Bresson.

'That was a really influential meeting for Ray-Jones,' says Hobson. 'He was learning that act of getting up close to people, involving himself in the subject matter and choreographing things in-camera – not one of his pictures is posed. I think he learned how to do that by going out on the streets of New York almost every day to take pictures.'

'He had learned this more spatial way of photographing by being part of that group,' Parr agrees. 'He soaked it up, and then brought it back and photographed England in a different style to his predecessors – in a spatial sort of way.'

THINK OF ENGLAND

When Ray-Jones returned to England, he saw a country that was changing into something he felt he no longer recognised. The erosion of England's cultural identity was beginning as things like supermarkets and brands became more popular.

'He saw a country where people were essentially clinging to their customs of the past in order to try to hold onto that identity,' says Hobson, 'and I think that's the thing that is absolutely at the heart of Tony Ray-Jones's work.'

What Ray-Jones attempted to capture in the images of 'Only In England' was a sense of 'Englishness'. Although it's difficult to put into words exactly what this means, it is something that you can instantly recognise when looking at the photography of Ray-Jones and Parr. For example, British holidaymakers standing windswept and grumpy at seaside resorts, dressed up in high-waisted trousers. As Parr says, 'One reason why I'm a photographer is that it's best articulated through images.'

It's impossible to capture images of the English at leisure without a vein of humour running through it, and this is



photographers, and Bill Brandt's work, and that was really influential.'

This was only the beginning. When Ray-Jones moved to New York to study at Yale, he took a year off to refine his photographic vision by taking pictures of people on the streets. Somewhat fortunately for Ray-Jones, he was there in the 1960s.

'That's when he started to meet a lot of people that are now thought of as important American photographers,' Hobson says. 'He was very good friends with Joel Meyerowitz and used to go out shooting with him. He met people like Garry Winogrand and Diane Arbus. It was a very tightly knit group – they would show-and-tell their work to each other.'

Hobson relates a lovely story that indicates just how soaked in photographic art culture New York was at the time. One day, Meyerowitz and Ray-Jones headed out to photograph a New York parade. While out on



© KATE ELLIOTT FOR MEDIASPACE

THE MEDIA SPACE

Photography at the Science Museum

THE MEDIA Space at the Science Museum in London opened very recently – in fact, Only in England: Photographs by Tony Ray-Jones and Martin Parr is its inaugural exhibition. And the reason for this is very simple.

'The Media Space was designed to take exhibitions that would draw very heavily on the National Media Museum in Bradford, West Yorkshire,' explains Greg Hobson, curator at the NMM. 'Our collection at the National Media Museum is significant, being one of the world's strongest photography collections, and for many years it has been important for us to be able to strengthen the visibility of that collection through a London venue.'

As the National Media Museum is part of the Science Museum Group, development of the Media Space was heavily influenced by the prospect of adorning its walls with a huge amount of fantastic photography.

'When the space became available, the opportunity was there for us to do something with it, and for us to work in partnership to develop shows for it,' Hobson says.



Beauty contestants, Southport, Merseyside, 1967, by Tony Ray-Jones



Tom Greenwood cleaning, 1976, by Martin Parr



something both Ray-Jones and Parr pull off spectacularly.

"In recording that "Englishness", what Ray-Jones found is a kind of absurdity," says Hobson, "and I think that's one of the very strong visual elements of the pictures that is also very apparent in Parr's work. It's the way in which people, when they're at leisure or relaxed, can become almost absurd and perhaps even a caricature."

"Humour is a very British characteristic," says Parr, "as is irony. Mischief is a word I would use, rather than sarcasm, as it's much more respectful than sarcasm. Therefore, part of my make-up being a quintessential British/English photographer is to have that sense of mischief and humour, that irony."

We examined a particular image of Ray-Jones's that illustrates this point. Taken in Blackpool, it depicts an elderly gentleman in a sun lounger, wearing a full suit and covering his eyes in a handkerchief with his glasses perched neatly on top of it (see page 35). While it's not a picture that's poking fun at the man – it's more respectful than that – it is impossible to look at without at least smiling at the absurdity.

"I think that's a really interesting picture," says Hobson, "and it's not one that Ray-

Jones would have necessarily selected. He very rarely chose pictures like this where the subject is so close to the camera. And it is absolutely very much a Martin Parr image – it's a Tony Ray-Jones picture with a Martin Parr feel about it."

THE LEGACY

Leukaemia took Tony Ray-Jones far too soon – before he had even reached his 30th birthday. Yet through photographers like Parr, who wear his influence on their sleeves and in their work, and curators like Hobson, his legacy will endure.

"Martin's work is a lot more inward looking," says Hobson. "His photographs document a place and the people who lived in it, yet there is a combination of both humour and melancholy – an odd pushing and pulling of emotions."

This is an apt phrase that possibly sums up the curious appeal of the exhibition, and of Tony Ray-Jones's photography as a whole. It's sad that the way of life he captured was disappearing, and it's sadder still that he died so young, probably before he ever reached his full potential. And yet, when you view his images, even after all this time and all the changes, you can't help but smile. **AP**

Only in England: Photographs by Tony Ray-Jones and Martin Parr, is showing until 16 March 2014 at the Media Space, Science Museum, Exhibition Road, South Kensington, London SW7 2DD. Tel: 0870 870 4868 or visit www.sciencemuseum.org.uk. Open 10am-6pm. Admission £8 for adults (concs £5)

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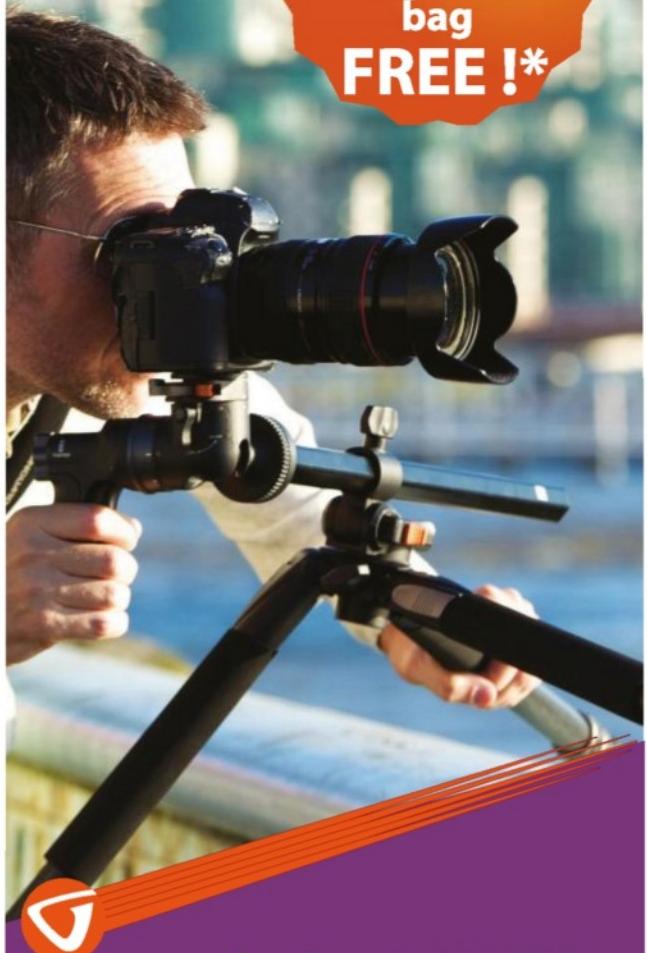
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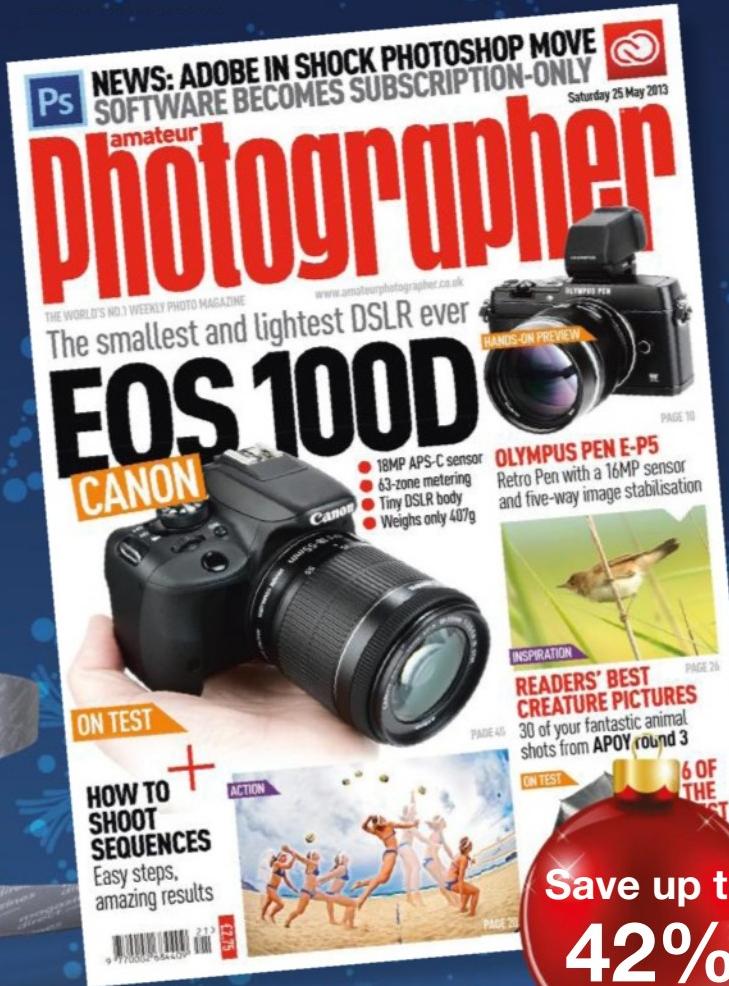
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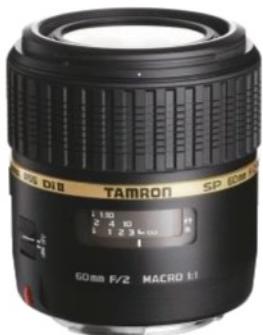


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Original



PICTURE
OF THE
WEEK

Ladakh, India Chris Walton

Nikon D70S, 18-70mm at 70mm, 1/160sec at f/11, ISO 400

THERE'S a lot that's right about Chris's street shot of two young Buddhists, not least how the composition draws us to the main subject. Almost two-thirds of the image area is occupied by a bland yellow/brown wall, but in this shot it is the ideal counterpoint to the red-robed figures at the right. This is because, in terms of colour, tone and detail, the wall does nothing to draw or hold our eye. In fact, by being so unremarkable, it sends our eye looking for something more interesting.

Our focus is taken straight to the more eye-catching red-robed figures, and this is achieved in a number of ways:

1 Red is a dominant colour that draws the eye (hence its use in warning signs). Simplifying this image (by blurring it) reveals just how strongly the red stands out from the neutral areas around it.

2 We are helped on our journey to the figures by two very direct leading lines. These lines are coming in from opposing corners, so whether we look at the left or right side of the image, there is a line to move us along.

3 Just as we are drawn to certain colours, so lighter areas in an image attract our eye more than darker areas. If we reduce this image down to just two tones (light and dark), we can see that the lightest part of the shot is the patch of light that the boys are standing in.

Unfortunately, faces also draw our attention. So, while our gaze is initially directed to the red-clad monks, we are then distracted by the two spectators to the right.

This is a shame, because to get the two children in the right place in the frame meant the shot *had* to be taken at a specific moment. Short of posing the shot (without the figures in the background), there wasn't much else that Chris could have done. Indeed, all other aspects of the shot are spot-on, and he's nailed the focus, exposure, colour and framing. Yet in this case his efforts have been undermined slightly by the men in the background. This is not the photographer's fault, and because the shot was otherwise well observed, timed and executed, I am still going to reward it with picture of the week.

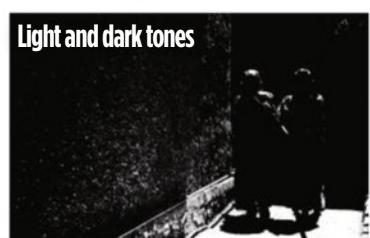
Blurred image



Leading lines



Light and dark tones



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Ask AP

Let the AP team answer your photographic queries

BUYING AN EX-DEMO

Q I bought an ex-demonstration Nikon D7000 about a year ago, body only, from a Nikon Professional Dealer. Someone looked at it recently and said the camera had taken more than 8,000 photos, according to the DSC file numbering. I had not really taken much notice of this, but I took it back to the dealer, who took a test shot, put the card in his computer and said that the camera had taken about 1,200 photos. When I asked why it showed 8,000, I was told that it was probably due to video recording. I tested how many photos would register when recording video, and it seemed that it would need about two and a half hours to reach 8,000 – I have taken about 2mins maximum, as I use my Panasonic Lumix DMC-TZ10 for the odd video.

I then noticed that the first photo I took has the file name DSC7325. I emailed Nikon, and was told that videoing shouldn't have that effect, but if I had used a card that already had a file with a number on it that could be the problem. However, as my Nikon uses CF cards and the Panasonic uses a different numbering system, I don't think this is the case. What do you think has caused the DSC numbering? Also, do you think it could have been used to take 8,000-plus photos before I bought it, especially as there was not a lens with it? **Chris Rupp**

A The fact that this is an ex-demo camera could explain the file numbers. Although you bought it body only, the camera has probably had countless lenses attached to it while it was on display, to demonstrate not only the D7000 but also lenses and flash units. And what's the first thing most people do with a camera? They fire the shutter.

Whether that would account for your camera appearing to have racked up 8,000-plus images is impossible to say, but it's certainly possible – there were almost 2½ years between the launch of the D7000 and D7100, and the camera could have been used for the entire duration. However, the fact that the dealer says it's only taken 1,200 shots suggests otherwise. My advice would be to visit www.myshuttercount.com and upload one of the earliest images you can find.



This will then tell you how many shutter actuations had been made up to that point, so at least then you will have an idea of how accurate (or not) the dealer's figure was.

Assuming the dealer is correct, how do we account for the high file numbers? Well, it's possible that someone took some test shots with the then-demo camera using a memory card that had images on it from a previous Nikon model. Perhaps it may not have been something you have done, but who's to say that someone else hasn't? Alternatively, maybe a customer started shooting video and the camera was left recording? The main thing to remember is that you have bought a camera with a history that is largely unknown. Yes, it's been in a shop, but it was there for an unknown length of time for anyone to pick up and play with. **Chris Gatcum**

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ipcmedia.com, via [twitter @ap_answers](https://twitter.com/ap_answers) or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

S100 LENS ISSUE

Q I bought a Canon PowerShot S100 from Dixons in 2012 as a retirement gift and it hasn't been used a lot. During a holiday in Canada in July, the lens stuck in the extended position while I was taking photographs of the Calgary Stampede. I took it to a camera shop and was told there had been problems with that particular model and I should contact Canon. As I was en route to Toronto, I thought I would get a second opinion there, and it was confirmed that the model was known to have the same/similar fault. The shop suggested I look at Canon's website, which I did, and I read that customers experiencing this problem could send the camera to Canon in the US for a free-of-charge repair, as cameras of this model with serial numbers beginning 29-41 have a manufacturing problem. My camera's serial number is 413032014329.

To avoid having the camera sent around the world, I waited until I returned to the UK and sent it to CRC in Woking, Surrey, a Canon-approved repairer. I have now heard from Canon that the camera has 'an optical unit operation failure' and the estimate for the repair is around £125. The person I spoke to could not explain the difference between this problem and the known manufacturing issue, although the symptoms appear to be the same.

Do you have any idea how the problem with my camera differs from the manufacturing problem experienced by others? **Grant Macrae**

A Grant, the PowerShot S100's lens issue was not confined to the US, and if you visit Canon UK's website (www.canon.co.uk) you will find details there. Click the Support & Download option on the S100 page and then choose Important Information. As you say, there's a known lens issue affecting cameras starting with serial numbers 29-41, which Canon says is 'caused by a disconnected part inside the camera.'

The fact that your camera's serial number



The Canon PowerShot S100 has a 5.2-26mm (24-120mm equivalent) 5x zoom lens

AP GLOSSARY

Signal-to-noise ratio

A signal-to-noise ratio (often abbreviated to SNR) is simply a measurement of a desired signal compared to unwanted background noise. It is commonly used to describe audio signals, but it can also be applied to imaging sensors. In this instance, the signal we want is light, as received by the imaging sensor, while the noise is the non-image-forming artefacts introduced electronically through heat (resulting from long exposure

times), increased amplification (high ISO settings) or components within the camera that don't pass the signal 'cleanly'. The lower the signal-to-noise ratio, the more noise there is in the resulting image, while a higher ratio indicates a stronger signal and lower noise. However, it's worth noting that the SNR is rarely given as a ratio. Instead, it is measured in decibels (dB), with 30dB broadly considered to represent excellent image quality.

falls within the affected range is obviously alarming, but it's worth noting that it is 'some' and not 'all' cameras within that range that are affected. It may well be that you have been lucky enough to get a 'good' camera to start with, but that it has subsequently developed a similar (but not identical) fault. Certainly that appears to be what Canon is suggesting.

What worries me, though, is that you claim a representative of the company can't actually explain the difference between the known fault and your particular fault (at least not in terms that can be understood). If they can't, then I'm certain that we – as laymen – have no chance of differentiating between something that has been 'caused by a disconnected part inside the camera' and 'an optical unit operation failure'. Those phrases could easily be the same thing described in two ways, just as they could be two unrelated faults.

Given that you've experienced a lens error on a camera model with a serial number within a range that is known to suffer from lens errors, I would hope that a representative from Canon who is reading this might step forward and make a goodwill gesture. At the very least, you are entitled to an understandable explanation as to why your camera doesn't qualify for a free repair.

Chris Gacum

PHOTOGRAPHING THE NORTHERN LIGHTS

FROM THE FORUM  I will be in Reykjavik, Iceland, for four days over the New Year and am going to hire a four-wheel drive vehicle to get away from the city at night and photograph the northern lights. My current kit is a Canon EOS 40D, Sigma 4.5mm f/2.8 fisheye, Sigma 10–20mm, Canon 17–40mm f/4 and Canon 50mm f/1.4 lenses. I'm thinking that the last two lenses won't be the best for this, but I'm also not sure about the higher ISO performance of the body.

With the 1.6x crop, I'm assuming I'll need

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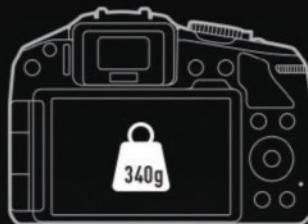
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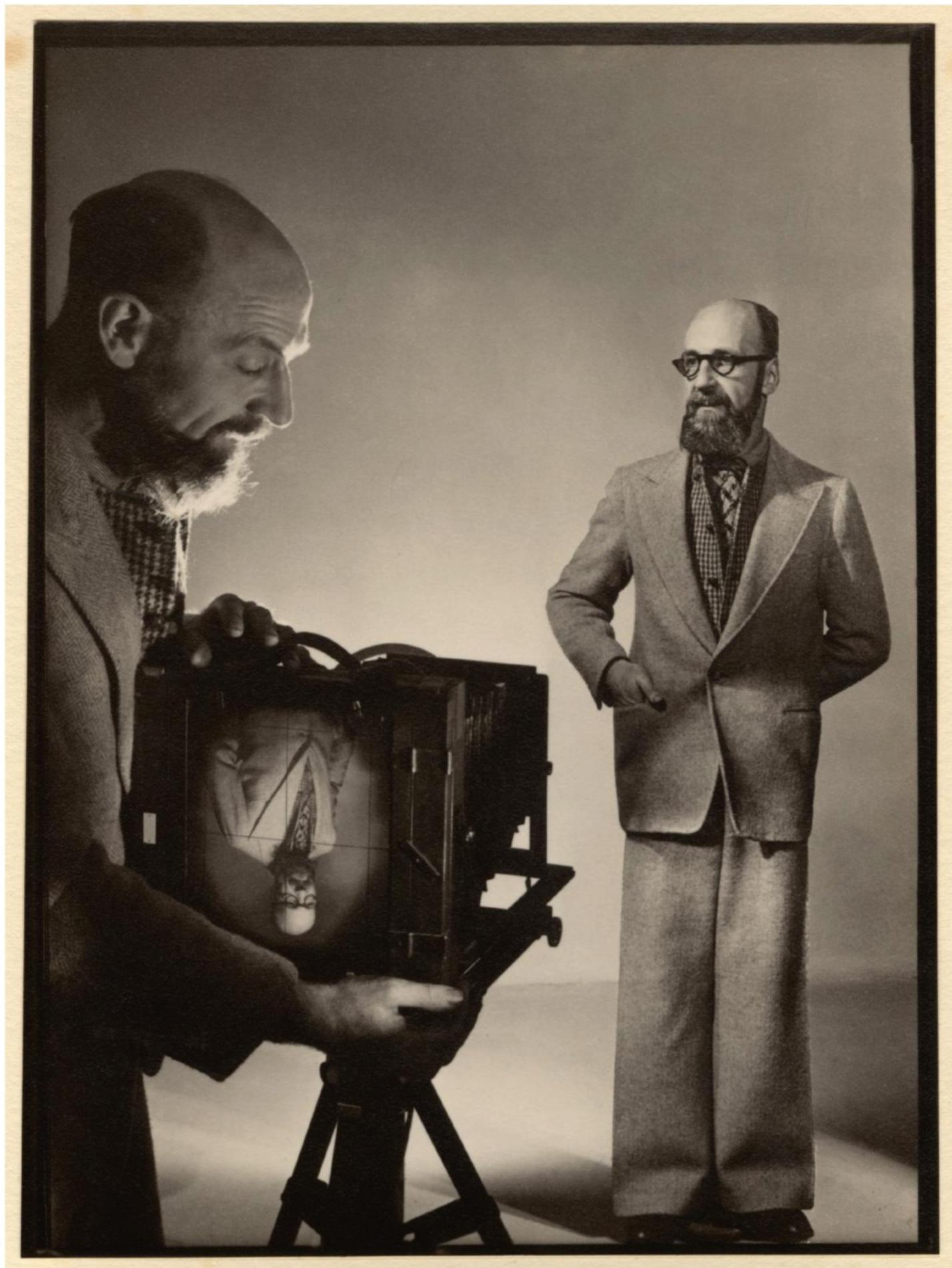


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Angus McBean 1904-1990

Angus McBean's love of glamour and celebrity inspired him to become one of Britain's most famous portrait and theatre photographers, writes **David Clark**

ANGUS McBean's innovative and technically accomplished work made him, at his peak, one of Britain's most sought-after portrait and theatre photographers. His images combined glamour, fantasy, surrealist influences and often humour. He had a flamboyant personality and cultivated an eccentric appearance from a young age.

McBean didn't aim to get under his sitters' skin or attempt to reveal aspects of their true personality. Instead, his work was about artifice and his sitters were usually performing or playing a role. His work was about creating striking images in which his subjects looked beautiful. This quality, achieved through flattering lighting and painstaking retouching, made him popular with actors, as they knew he would never present them as anything other than glamorous.

In McBean's early life, however, there was little evidence to suggest that he might have a career in photography. Born in 1904, he grew up in South Wales, where his father worked as a surveyor in the mining industry. As a child, he showed an interest in theatre and cinema, especially costumes and make-up.

At the age of 13, McBean won a Kodak Autographic 2½x3½in camera in a raffle. He developed an interest in photography that grew during his teenage years, alongside his interest in making theatre props such as modelling masks.

After his father died in 1924, McBean, his mother and sister moved to London, where he worked in the antiques department of Liberty's department store for seven years. In 1927, he married schoolteacher Helena Wood, but the couple separated after less than a year together.

When he lost his job at Liberty's in 1932, he began designing props and scenery for the theatre design company Motley. Soon afterwards, the prominent society photographer Hugh Cecil saw McBean's

Left: Angus McBean self-portrait



© THE PRESIDENT AND FELLOWS OF HARVARD COLLEGE

work exhibited in a tea-room near his studio and offered him a job as his studio assistant.

McBean made rapid progress and within 18 months opened his own studio in London. A turning point in his career came in 1936, when the actor and entertainer Ivor Novello asked him to make theatrical masks for his West End production of *The Happy Hypocrite* featuring a young Vivien Leigh. Novello also asked McBean to do the production photographs.

They were a success and were published on the front pages of several magazines. They also led to many more commissions to shoot production images. McBean became a firm favourite with Leigh and he worked

with her frequently for the rest of her career.

From 1937 onwards, McBean's prints often showed his subjects in surreal landscape scenes inspired by surrealist artists, created using his own specially made sets and painted backdrops. These images, together with his more conventional portraits, were often published in popular magazines, including the *The Sketch* and *Picture Post*.

During the Second World War, McBean closed his studio and moved to Bath, where, in 1942, he was arrested for committing homosexual acts. At the subsequent trial he was sentenced to four years in prison. He was released in 1944,

Above right: British ballerina Margot Fonteyn



© THE PRESIDENT AND FELLOWS OF HARVARD COLLEGE

after serving more than two years of his sentence, and at that point it seemed that his career was over.

However, after the end of the Second World War, McBean rebuilt his business and opened a new and larger studio in London's Covent Garden, using a new half-plate (6½x4½in) Kodak monorail camera. He re-established contacts with his pre-war clients, and in the late 1940s and '50s he was the official photographer at a number of major UK theatres.

During this period he photographed most of the major stage performers and film stars of the day, including John Gielgud and Laurence Olivier, as well as writers such as Agatha Christie. The surrealist influence is less evident in his post-war work. The portraits are generally more conventional, although he still often used techniques such as multiple exposure or montage to achieve striking images.

With the demise of photo-based magazines such as *Picture Post* in the 1950s, McBean closed his studio and adapted his work. He gave up using his old-fashioned Linhof monorail half-plate camera and began shooting colour images on a 5x4in model. In the 1960s, he began shooting record covers for pop stars, including Cliff Richard and Shirley Bassey.

One of his most famous cover shots was taken in 1963 when he photographed The Beatles at their record company headquarters for the front cover of their first album, *Please Please Me*.

McBean had largely retired from photographic work by the late 1960s and spent much of his time restoring Flemings Hall, a medieval house in Suffolk.

In the early '80s, however, he came out of retirement to shoot colour fashion work in his surrealist style for the French magazine *L'Officiel* and was then commissioned to shoot pictures by French *Vogue*. His later models included fashion designers Jean Paul Gaultier and Vivienne Westwood. He was still working on commissions when he died in 1990.

After McBean's death, his friend Quentin Crisp wrote, 'Unlike most of the men who work with the rich and famous, [McBean] was genuinely star-struck. I never heard him speak badly of anyone well known. In his eyes, celebrity made anyone adorable.'

While he admired his famous subjects, McBean was modest about his own achievements. 'I've always thought that a great photographer was one who could add something to the photographic dimension,' he said late in life. 'I don't think I've ever done that, but I could take pretty pictures.' AP

British actress
Audrey Hepburn

Biography

1904

Born in Newport, South Wales, on 8 June. His father is a civil engineer in the coal mines

1925

McBean, his mother and sister move to Acton, West London. He works in the antiques section of the Liberty department store

1931

Leaves Liberty and works for a theatre company making props and scenery

1936

Shoots production photographs for Ivor Novello's play *The Happy Hypocrite*, which launches his career

1942

Sentenced to four year in prison for homosexuality. After two and a half years he is released

1946

Opens a new studio in Covent Garden, London

1940s and '50s

Becomes the official photographer at theatres, including the Royal Opera House, Sadler's Wells and Glyndebourne

1963

Photographs The Beatles in the stairwell at the London headquarters of EMI for the cover of their first album, *Please Please Me*

1982

Comes out of retirement to shoot fashion images for French magazines and continues to work throughout the 1980s

1990

Dies in Suffolk on 9 June, the day after his 86th birthday

FURTHER INFO

Books *The Photographs of Angus McBean: From the Stage to the Surreal*, by Frederic Woodbridge Wilson (Thames & Hudson), includes much of McBean's best work. For a more detailed biography, see *Angus McBean: Facemaker* by Adrian Woodhouse (published by Alma Books Ltd).

Websites A wide selection of McBean's work can be seen on the National Portrait Gallery website at www.npg.org.uk. A sound recording of an interview with McBean, titled *A Look at Theatre Photographer Angus McBean*, is available on www.mixcloud.com/player.

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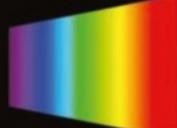
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AP Testbench

Over the next few pages we present this week's equipment tests, reader questions and technique pointers



BlackRapid Sport R-Strap £75 (rrp)

www.johnsons-photopia.co.uk

THE KEY elements of a good sling strap are a comfortable but secure fit and quick access to the camera, both of which the BlackRapid Sport delivers. The metal camera mount is a standard 1/4in screw that attaches via the tripod bush. It slides up and down the strap with ease, allowing the user to bring the camera up quickly from the hip to a shooting position. With the shoulder pad, BlackRapid seems to have chosen a slim, ergonomic fit over user comfort. It's not uncomfortable, just a little tougher than some other sling straps on the market.

Where the BlackRapid strap excels, however, is in its security. It also comes with a BlackRapid Brad – an additional stabilising strap that creates a more secure fit by hooking underneath the arm. The Brad creates a strong hold that keeps the main strap in a fixed position and allows you to feel a lot more confident about the safety of your camera. The Brad can become uncomfortable if worn for long periods of time, although it's easy to remove if necessary. **Jon Stapley**

Amateur Photographer
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sling strap with
extra stabiliser
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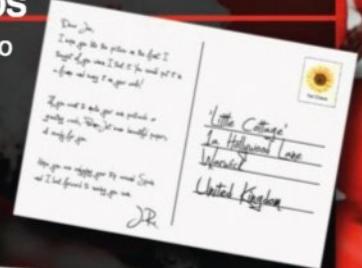
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Sony Cyber-shot DSC-RX10

With the same sensor as the RX100 II, which is one of the best compacts we've tested, could the **Sony Cyber-shot DSC-RX10** bridge camera break the dominant hold of the DSLR and CSC?

Richard Sibley
Technical editor

UNLESS you have been hiding under a rock for the past few months, you'll no doubt have heard that compact camera sales are falling due to the popularity of camera smartphones. This has forced the camera industry to re-address its product lines, with many manufacturers reducing the number of cameras they produce and creating products with a clear target market, and very specific needs, in mind.

Alongside Fujifilm, Sony has been particularly successful at rooting out these new segments in the camera market. Its RX

series of cameras started with the Cyber-shot DSC-RX100, a premium compact camera with a large 1in sensor that is four times the size of the sensor found in many of its rivals. The RX100 was upgraded earlier this year in the form of the RX100 II to feature an improved sensor, a hotshoe/accessory port and Wi-Fi connectivity, although it is the Cyber-shot DSC-RX1 that leads the product line. The RX1 has a 24.3-million-pixel, full-frame sensor, with a fixed Carl Zeiss 35mm f/2 lens, in an extremely small body.

Now comes the latest camera in the RX range, a premium bridge camera known as the Cyber-shot DSC-RX10. As with the other cameras in the RX range, Sony has identified a gap in the market where it thinks it can deliver a successful product. However, like the previous RX-series cameras, the

AT A GLANCE

- 20.2-million-pixel, 1in CMOS sensor
- Zeiss Vario-Sonnar T* 24-200mm (equivalent) f/2.8 lens
- ISO 125-12,800 (expandable to 80)
- 3in, 1.229-million-dot tiltable LCD screen
- Electronic viewfinder
- Manual aperture ring
- Street price around £1,000 body only

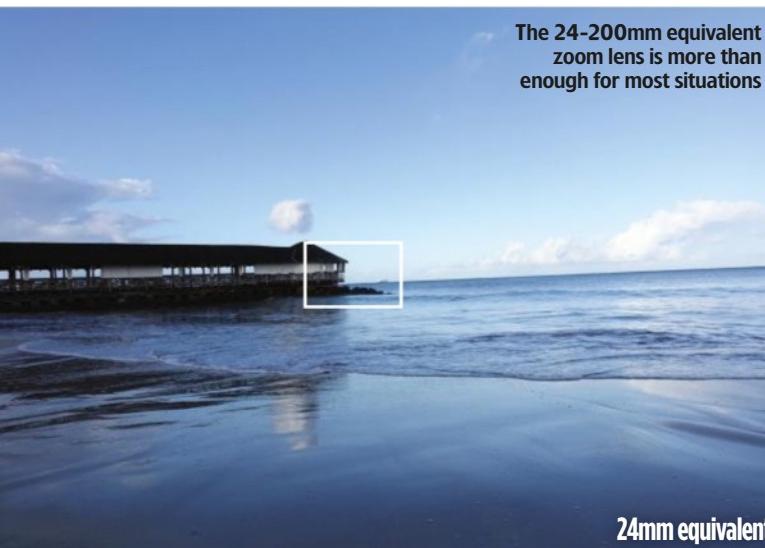
RX10 comes at a price. With an RRP of £1,049, it is the most expensive bridge camera on the market by some margin, although Sony hopes that it will far exceed the expectations that most photographers have of bridge models.

With small compact-camera-sized sensors and low-resolution electronic viewfinders, bridge cameras have had a stigma attached to them for many years. They deliver the image quality of a compact camera, but with the advantage of a huge zoom lens and handling that aims to mimic a DSLR. For many enthusiast photographers image quality alone is a reason to avoid bridge cameras, but, says Sony, this is the first thing it tackled when designing the RX10.

FEATURES

With the same 1in (13.2x8.8mm), 20.2-million-pixel, back-illuminated Exmor R CMOS sensor as the RX100 II, the RX10 has a sensor four times larger than those found in most bridge cameras. This means that the 20.2-million-pixel resolution isn't crammed onto too small a surface area, especially as the back-illuminated technology positions the circuitry on the sensor's rear, leaving more space for the photodiodes. It certainly works with the RX100 II, which produces excellent images with a high dynamic range, low noise and good detail resolution.

Accompanying the sensor is a Carl Zeiss Vario-Sonnar T* 8.8-73.3mm (24-200mm equivalent) f/2.8 lens. This dominates the camera body, as



FEATURES IN USE MICRO USB

IT MAY seem a small feature, but the fact that the Sony Cyber-shot DSC-RX10 uses Micro USB, or 'multi-terminal' as Sony calls it, is a bonus. Micro USB connection leads are used to charge almost all mobile phones these days, except the Apple iPhone, and the cables are readily available. Therefore, the RX10 can be charged via any powered USB socket, be that a mains USB charger, a computer or, more usefully for photographers, a back-up battery.

I keep cameras charging in my car via the USB port in the stereo while driving out to shoot. A back-up USB battery can be used to charge both your phone and camera, so I often carry one of these around for my compact instead of a spare battery. Basically, this means there is little excuse for not being able to charge your camera's battery, which is a huge advantage if you do a lot of travelling.

A number of manufacturers have compacts and compact system cameras that charge via Micro USB connections, and it is definitely worth keeping an eye out for this feature as it can be a real lifesaver.



the constant f/2.8 aperture makes the lens large and quite heavy for a bridge camera. This lens is not designed to be a super-high-powered zoom with a 50x range, but how many enthusiast photographers demand such focal lengths anyway? The reality is that most photographs are taken well within the 24-200mm range, so Sony's thought process has been to make a high-quality lens with this range. The f/2.8 aperture will help ensure images can still be taken in low light, and that there is a reasonably shallow depth of field so photographers can be creative. The minimum working distance is between 3cm and 30cm, depending on the focal length that the lens is zoomed to, which is impressive given the size of the sensor and the complexity of the lens.

When using the speed-priority shooting mode, up to 10fps can be captured in a continuous burst, although the ability to focus between frames is sacrificed. In the standard continuous shooting mode, I found that the camera can take around 3fps when shooting raw and JPEG images, and is a little closer to 4fps when shooting JPEGs only.

The RX10 has a huge number of additional features, including sweep

panorama, automatic redeye reduction, dynamic range optimisation, HDR image creation, a soft-skin effect and, of course, Sony's excellent SteadyShot image stabilisation, which can be used in both still photography and video capture.

The RX10 is Wi-Fi compatible and can send images to a smartphone, tablet, computer or even a compatible Sony TV. It also has NFC connectivity to enable almost-instant wireless connection.

9/10

BUILD AND HANDLING

Although the body of the RX10 is made of polycarbonate, the top-plate and lens barrel are built from magnesium alloy, giving the camera an extremely solid, robust feel. It feels good in the hand, with the large f/2.8 lens adding a nice weight to the camera and the fairly generous handgrip providing a comfortable hold.

Many little touches on the RX10 make it feel much more like a DSLR than a bridge camera. The metal shutter button, which is surrounded by the on/off toggle switch, is just like that found on an enthusiast-level DSLR. The attention to detail shown in the



camera is great. For example, Sony has included a thread in the shutter button for a mechanical cable release. In these days of infrared, radio and Wi-Fi remote-release options, people still fight for the inclusion of a traditional cable-release mount and it is included in the RX10.

Another great feature on the RX10 is the manual aperture ring. Again, this signals a desire to make a premium-quality model that offers enthusiast photographers the experience of using a 'proper' camera. A discreetly hidden switch, almost on the underside of the lens, allows the aperture clicks to be switched on or off. Turning the clicks off will prevent the aperture ring from clicking into place at every 0.3EV aperture value, instead moving smoothly through the range. This feature has been designed primarily with videographers in mind, to allow them to quickly increase the depth of field while shooting a movie scene. However, it will also be useful for those photographers shooting in a very quiet environment, such as at a wedding.

The two features of the RX10 that remind us that this is a bridge camera and not a DSLR is the use of an electronic control for the zoom, and electronic, fly-by-wire manual focusing. The motor-driven manual focus operates in very slight increments, so manual focus is simple. This is particularly important given that a slight turn of the manual-focus ring calls up a 100% preview of the focus area, either on the rear LCD



Above: A good level of detail can be recovered in highlight and shadow areas

screen or in the electronic viewfinder. Using an electronic zoom control will never be as fast as a mechanical zoom, and I found it took five half-turns of the electronic lens zoom ring to move from 25mm to 200mm, which is much more effort than zooming an equivalent 18–200mm lens on a DSLR. There is also a zoom toggle control just in front of the shutter button that takes the lens from its shortest to its longest focal length in just over 3secs, which is an acceptable amount of time for a zoom lens of this type.

Sony has explained that one of the reasons for the electronic zoom, rather than a mechanical zoom, is to ensure that the lens can be operated smoothly and steadily at a variety of different speeds when shooting video footage. To this end, the zoom control of the lens does its job. In fact, the speed of the zoom on the RX10 is as good as, if not a little faster than, that found on other bridge cameras.

In use, the RX10 is difficult to fault. All the camera's buttons and dials are placed logically, and the on-screen menu system is the same as that found in other RX-series and Sony Alpha cameras. The menu is bright and clear, but most importantly, all the camera's settings are where you would expect to find them.

9/10

METERING

With the metering system based on that of the RX100 II, the RX10's multi-pattern evaluative metering system produces virtually identical exposures. Spot and centreweighted metering are available, but with a dedicated exposure-compensation dial on the camera's top-plate it is easy enough just to use evaluative metering.

I found that the RX10 can be relied upon in evaluative metering mode, and for the majority of scenes there is no need to adjust the metering. It did tend to make dark scenes brighter, thus producing a lighter image, so I occasionally had to reduce the exposure slightly to prevent images from becoming too light and losing atmosphere. However, this is a characteristic of metering systems in general, not the RX10 in particular. That said, one thing the RX10 does do well in evaluative mode is to strike a good balance between retaining highlight detail and producing a bright overall image. The system isn't scared of producing a burnt-out highlight or two in JPEGs, but there weren't large areas of burnt-out sky.

8/10

AUTOFOCUS

Although I wouldn't expect the contrast-detection AF of the RX10 to be as fast as that of a DSLR, it is surprisingly snappy and once again its performance is largely on a par with the RX100 II compact camera. At longer focal lengths there is a drop in speed when focusing between minimum and maximum distances, but it is still more than adequate for a general all-round camera.

The RX10's focusing has a few interesting features. One of these is face-detection AF, which goes one step further than most, and – as seen on Olympus's OM-D cameras – it focuses not only on the face of the subject, but also on the closest eye to the camera. For portrait photographs and candid shots this can make a real difference, particularly when shooting with the f/2.8 aperture at longer focal lengths.

Of course, the camera also features focus tracking, enabling particular subjects to be tracked



The colours produced by the RX10 look great. This JPEG was shot in the standard colour setting

 regardless of whether the subject or camera moves. For moderately moving subjects, or for those who like to use the centre AF spot to focus and recompose, it is a good way to ensure your focusing is accurate.

Those wishing to manually focus are also well catered for. While the zoom ring can be used for this, it is an electronic 'fly-by-wire' motorised system that nevertheless makes it possible to focus with a good level of accuracy. To aid manual focusing, a magnified section of the image can be shown on the rear screen or in the viewfinder, and there is also the option to use focus peaking set to one of three strengths. The focus-peaking tool highlights edges that have reached their highest point of contrast. The system works well, although it requires a little practice to work out exactly how to get the best from it.

8/10

NOISE, RESOLUTION AND SENSITIVITY

As a premium bridge camera, the image quality of the RX10 will be the defining factor when considering a purchase. The 20.2-million-pixel sensor is the same as that used in the RX100 II, and image quality is again excellent from the RX10 with its f/2.8 Carl Zeiss lens.

Our resolution chart images show that at ISO 100, the RX10 can resolve to around 28. With well-controlled noise levels and a high resolution, even at ISO 800 the camera reaches around 26. In fact, at ISO 6400 it reaches 24, which is very good for a sensor of this size and resolution. When pushed to the maximum sensitivity of ISO 12,800, resolution remains at 24, but it is clear that quite heavy luminance noise reduction has taken place, resulting in a softer image with less contrast. Those who shoot only JPEGs should stick to sensitivities below ISO 800 for best results, although images are acceptable up to ISO 6400.

Raw files resolve roughly the same amount of detail as the JPEG images in our resolution chart test, although in real scenes the JPEG compression and localised luminance noise reduction and sharpening take their toll on JPEG images. Some areas with a slight texture are completely smoothed by the compression and noise reduction, while the sharpening of edges increases the effect of luminance noise.

I found that the best results were achieved by shooting raw files at a sensitivity of less than ISO 400, reducing any slight colour noise and performing a little sharpening. Increasing the luminance noise reduction from 0 to 5 in Adobe Camera Raw does just enough to take the edge off the noise without sacrificing detail.

28/30

DYNAMIC RANGE

The results of our dynamic range test were particularly impressive, showing that the RX10 has a

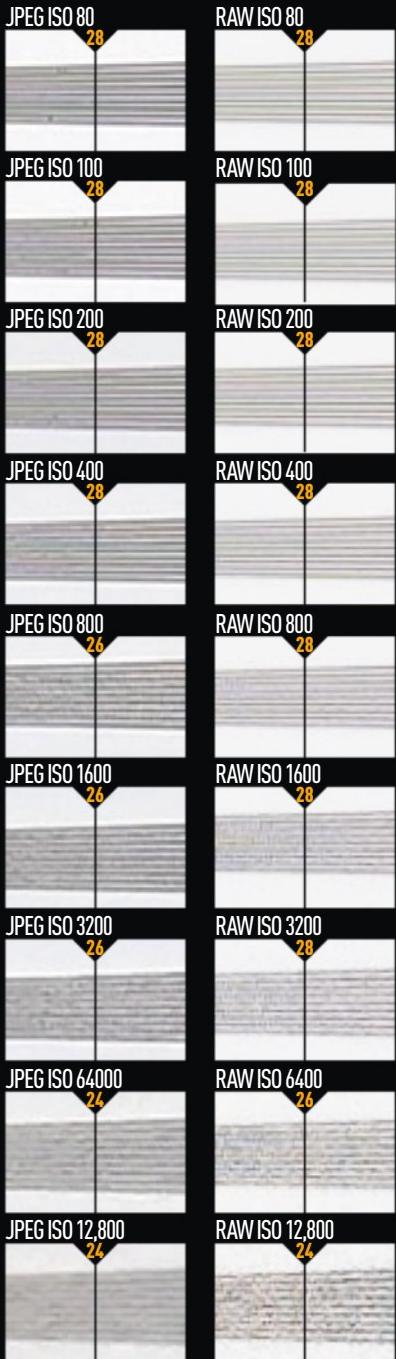
Facts & figures



RRP	£1,049
Sensor	20.2-million-effective-pixel, 1in (13.2 x 8.8mm), Exmor R
Output size	5472 x 3648 pixels
Magnification factor	2.7x
File format	JPEG (Standard, Fine), raw, raw+JPEG (Sony ARW 2.3 format)
Compression	2-stage JPEG
Colour space	Adobe RGB, sRGB
Lens	8.3x optical zoom, 8.8-73.3mm (24-200mm effective) Carl Zeiss Vario-Sonnar T* with 14 elements in 11 groups f/2.8
Aperture	30-1/3200sec
Shutter speeds	Yes, optical SteadyShot stabilisation
Image stabilisation	80-12,800 (Multi-frame NR: Auto - ISO 125-25,600)
ISO	Program, aperture priority, shutter priority, manual, memory, iAuto, superior auto+, 180° sweep shooting, 9 scene modes, picture effects
Exposure modes	Multi-segment, centrewighted, spot ±3EV in 1/3 steps
Metering mode	Auto, 9 presets (including 4 fluorescent), manual, custom
Exposure comp	10fps continuous, speed priority continuous, self-timer (10sec/2sec delay), self-timer (cont), self-portrait one-person, self-portrait two-person (with 10sec delay, 3/5 exposures), bracketing
White balance	Tiltable 3in, 1,228-million-dot TFT LCD
Drive mode	Single-shot AF (AF-S), continuous AF (AF-C), direct manual focus (DMF), manual focus
LCD	Multi-point (25 points), centrewighted, flexible spot, spot tracking, spot face detection
Focusing modes	Yes
AF points	AVCHD: 50p/60p, 50i/60i, 24p/25p. MP4: 25p/30p. VGA: 25p/30p
Built-in flash	Yes
Video	SD, SDHC, SDXC, Memory Stick Pro Duo, Micro SD, Micro SDHC, Micro SDXC
External mic	NP-FW50 rechargeable Li-Ion
Memory card	Multi-interface hotshoe, multi/micro USB terminal, Micro HDMI
Power	813g (including battery and card)
Connectivity	129 x 88.1 x 102.2mm
Weight	
Dimensions	

RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the 24-200mm equivalent lens set to 55mm setting and f/5.6. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.



SONY, The Heights, Brooklands, Weybridge, Surrey KT13 0XW. Tel: 01932 816 000. Website: www.sony.co.uk

FOCAL POINTS



Wi-Fi connectivity

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Shooting screen

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ISO selection

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Close-up



Toy camera mode

The lens of the RX10 has a reasonably close focus distance of 3cm-30cm, depending on the focal length

dynamic range of 12.37EV. This is extremely good for a sensor of this size, no doubt helped by its back-illuminated construction.

In use, when combined with the evaluative metering, I found I did get the occasional burnt-out highlight area, as you would expect from a camera with a smaller sensor. However, the raw files are very impressive, and a lot of detail can be recovered that looks completely lost in the corresponding JPEG files.

8/10

WHITE BALANCE AND COLOUR

Again, I find myself comparing the images produced on the RX10 to those of the RX100 II, but given that both cameras use the same sensor this is no surprise.

In its default image setting the RX10 produces bright colours that are reasonably well saturated, and with a good level of



Autumn colour mode came in particularly useful when shooting with the RX10

contrast. Those who want to print straight from the camera and who don't want to do much editing should be pleased with the default setting, although there is of course a full complement of image styles from which to choose for those who want to be a little more specific.

9/10

VIEWFINDER, LIVE VIEW, LCD AND VIDEO

One area where the RX10 really defines itself as a premium bridge camera is the choice of EVF and rear screen. With a 1.228-million-dot resolution, the 3in tilting LCD screen is excellent. It has an RGBW screen, giving it a white dot alongside the standard red, green and blue dots. This makes the screen brighter and gives it the ability to produce a greater range of colours. It is difficult to fault the screen, and for times when bright sunlight makes it awkward to use the electronic viewfinder is on hand.

No compromise has been made on the quality with the EVF of the RX10, which is the same as that found in the Sony NEX-7. With a good level of contrast and a fast refresh rate, there are no problems with coloured tearing or lag between the actual scene and the screen.

Sony is keen to promote the video capabilities of the RX10. This offers full HD 1080p video capture at a rate of 30fps, a f/2.8 aperture for shooting in low light, and a 24-200mm (equivalent) zoom lens, so the camera could be a good all-in-one solution for videographers.

Having external microphone and headphone sockets show that Sony is taking the video market for this camera seriously, but the nicest touch is the ability to turn the aperture click off for smooth depth of field changes while shooting. This also means that the camera's built-in stereo microphone won't record the audible click as you change the aperture during filming. It is an impressive feature set.

9/10

Competition



Panasonic Lumix DMC-FZ200

TESTED AP 29 SEPTEMBER 2012



Nikon 1 V2

TESTED AP 12 JANUARY 2013

THERE are a number of bridge cameras on the market, with most of them having high-powered zoom lenses but standard compact-camera-sized sensors. Panasonic's FZ range of cameras has performed well in previous tests, particularly the FZ200, but we are looking forward to testing the latest FZ72 and its 60x, 20-1200mm equivalent optical zoom lens. Similarly, the Fujifilm X-S1 has a 2/3in sensor, which is a little larger than standard, and it has a manual mechanical zoom lens.

The Nikon 1 V2 should also be considered. Like the RX10, the V2 compact system camera has a 1in sensor, but with only a 14.2-million-pixel resolution. Combined with the Nikkor 10-100mm f/4.0-5.6 VR lens, it would provide a 27-270mm equivalent focal length for around the same cost as the Sony Cyber-shot DSC-RX10.

Verdict

IT IS clear that Sony has identified a niche in the market, and has created an excellent camera to fill it. However, it is a niche for a reason, and the real difficulty comes not in designing and making the camera, but in selling it. With a RRP of a little over £1,000, the RX10 is a very expensive bridge camera. The quality and features of the product do justify its price, and no doubt the street price will fall, but the trouble is, even though the RX10 is superior to other bridge cameras, it is also considerably more expensive. Furthermore, those potential buyers looking for a smaller, lighter alternative to a DSLR could instead buy a compact system camera with an APS-C-sized sensor and 18-135mm lens for around the same price that produces images of equal, if not better quality.

Sony should be congratulated for producing another excellent camera in its RX series, and arguably the best digital bridge camera that we have tested. Is it worth the cost? In terms of features I would say yes, but there are certainly other options available, depending on your reasons for buying a bridge camera in the first place.

**Amateur
Photographer**

Tested as a
Bridge camera
Rated Very good

88%

	1	2	3	4	5	6	7	8	9	10
FEATURES	9/10									
BUILD/HANDLING	9/10									
NOISE/RESOLUTION	28/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	9/10									
METERING	8/10									
AUTOFOCUS	8/10									
LCD/VIEWFINDER	9/10									

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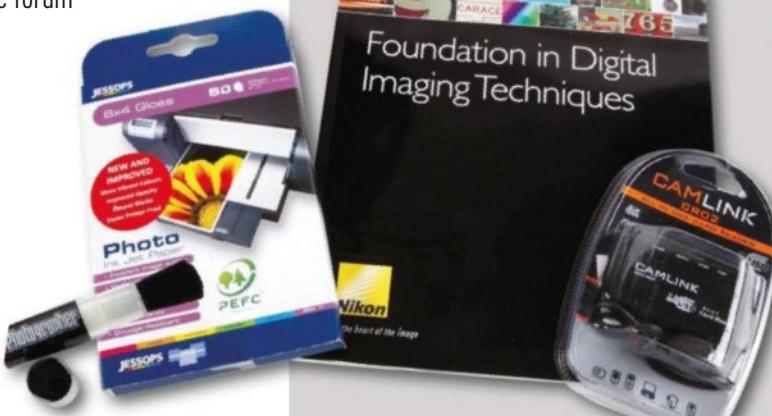


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Nikon D610

Is the 24.3-million-pixel **Nikon D610** a cynical update or simply a great full-frame DSLR? **Phil Hall** finds out

THE NIKON D600 scored highly (84%) when we tested it last year (AP 13 October 2012), and I've been a big fan of it. However, the problem was that after around 3,000 shots some users started to experience dust/oil spots appearing in the upper-left portion of the frame. Hard to clean, Nikon was forced to issue a 'service advisory' and the D600's reputation never quite recovered.

Just over a year later, we now have the D610. Its arrival suggests that Nikon wants to draw a line under the bad press the D600 has received in some quarters and start afresh. But with limited updates, is there much to get excited about?

FEATURES

The D610 sees only three obvious improvements over its predecessor: the burst speed has been improved from 5.5fps to 6fps; there's a new 'quiet continuous' mode that shoots at 3fps, with the noise of the shutter release dulled; and the auto white balance has improved colour rendition in artificial lighting and gives more realistic skin tones. The first two features can be attributed to the D610's new shutter mechanism, which perhaps points to the cause of the issue with the

D600, although this can't be corroborated. As with the D600, the D610 includes a 24.3-million-pixel, full-frame CMOS sensor that supports a built-in 1.5x DX crop mode. So, if you currently have an APS-C-format Nikon DSLR, you can use your DX-format lenses on the D610, albeit at a reduced resolution of 10.5 million pixels. Combined with the Expeed 3 image-processing engine, the D610 offers a native ISO range of 100-6400 that can be expanded to an ISO equivalent of 50-25,600.

Thanks to the built-in flash, the D610 offers wireless flash control that allows you to trigger remotely positioned, compatible flashguns for more creative lighting, with the option of TTL or manual control.

As with the D600, wireless transfer of images is supported via the optional WU-1b mobile adapter, but it's a shame not to see this facility integrated into the D610.

8/10

BUILD AND HANDLING

While the internal features are pretty much the same as those in the D600, the D610's design, layout and build are also very similar. Although not feeling quite as robust as the professional-level D800, the D610 still

AT A GLANCE

- 24.3-million-pixel, full-frame CMOS sensor
- Optical viewfinder with 0.7x magnification
- ISO 100-6400 (extended to ISO 50-25,600)
- 39-point AF system with nine cross-type points
- 6fps burst shooting
- Street price around £1,560 body only

feels like a professional piece of kit in the hand. This is thanks to the magnesium-alloy construction of the top and rear covers, with the remainder of the shell formed from toughened polycarbonate plastic. Combined with the same high level of weather-sealing as the D800, to protect the camera against dust and moisture, it results in a hardy but lightweight shell.

In the hand, the D610 is nicely proportioned, with a comfortable but not overly large handgrip. It is also logically laid out, so existing Nikon users, and those who have been tempted to jump brands, should feel comfortable shooting with it.

Along the top-plate is a fairly uncluttered mode dial, beneath which is a release-mode dial that now includes quiet continuous shooting mode. Both feature a dedicated locking button to avoid any unintentional dial turning during shooting, although I'd have liked to have seen something a little less fiddly for the release-mode lock.

The D610 is dotted with a variety of external access points for a range of shooting controls, with large and comfortable buttons to press, while the dual front and rear command dials fall comfortably to the hand and are easy to turn. While it does have its little niggles, overall the D610 is a very satisfying camera with which to shoot.

8/10

METERING

Like the Nikon D7100 and D600, the D610 uses a 2016-pixel RGB sensor, and on the whole it performs well, although I did find it necessary on the odd occasion to dial in -0.3EV to -0.7EV to retain highlight detail in relatively contrasty scenarios. For precise exposures,



This shot was taken with studio flash using the 1/250sec maximum flash-sync speed

if time permits, I'd recommend switching to the D610's spot-metering mode, with readings taken from the selected AF point.

7/10

DYNAMIC RANGE

The D610 offers a very broad dynamic range, measured at 14.4EV, which is one of the widest of any camera. If that's not enough, its Active D-Lighting is available to lighten shadow areas in the scene (JPEG only). There's an HDR mode too, with shots taken in quick succession at different exposures and then combined in-camera for an even greater tonal range. Again, this is a JPEG-only mode and I would strongly recommend a tripod for this.

9/10

AUTOFOCUS

The D610 sports a generous 39-point AF system, with the Multi-CAM 4800 unit featuring nine cross-type variants at the centre for improved AF acquirement while the system is also locking onto your subject in conditions as poor as -1EV. Not only that, but because the AF system is hooked up to the D610's scene-recognition system, 3D focus tracking is possible – which sees the D610 utilise a predictive system to track your subject as it moves round the frame.

Peering through the viewfinder, it is disappointing to see the AF points grouped relatively closely together in the centre of the frame, although that's the only major issue here. The D610's AF will, in most situations, lock on quickly without any hunting – even in relatively poorly lit conditions. Selecting the AF point is done via the D-pad at the rear. In some situations it might be desirable to reduce the active AF points to 11 to enable quicker movement around the frame.

It must be said that the sophisticated AF tracking options at your disposal when AF

Facts & figures

RRP	£1,799.99 body only
Sensor	24.3-million-effective-pixel, full-frame (35.9 x 24mm) CMOS sensor
Output size	6016 x 4016 pixels
Lens	Nikon F
File format	JPEG, NEF (raw), MOV
Compression	3-stage JPEG, 4-stage raw
Colour space	Adobe RGB, sRGB
Shutter type	Focal-plane shutter
Shutter speeds	30-1/4000sec + bulb
Max flash sync	1/200sec (1/250sec max)
ISO	ISO 100-6400 (ISO 50-25,600 extended)
Exposure modes	PASM, 2 custom modes, auto, scene
Metering system	2016-pixel RGB sensor, 3D Color Matrix metering II, centreweighted (75%) and spot (1.5%)
Exposure comp	±5EV in 1/3 or 1/2EV steps
White balance	Auto (2 types), 11 preset, 4 custom and manual, with fine tuning
White balance bracket	Yes (2-3 frames in 1, 2 or 3 steps)
Drive mode	6fps high speed, 1-5fps low speed, single frame, quiet shutter, self-timer, remote control, mirror up
LCD	3.2in, 921,000-dot TFT LCD
Viewfinder type	Optical pentaprism
Field of view	100% coverage 0.7x magnification (97% for DX)
Dioptre adjustment	Yes (-3 to +1)
Focusing modes	Single, continuous (servo), auto, manual
AF points	39-point (9 cross-type), single-point, dynamic area, 3D tracking, auto area
DoF preview	Yes
Built-in flash	Yes (GN 12m @ ISO 100)
Video	1080p HD (30fps, 25fps, 24fps), 720p (59.94fps, 50fps, 29.97fps, 25fps, 23.976fps) MOV (H.264/MPEG-4)
External mic	Yes (3.5mm)
Memory card	Dual SD (UHS-I, SDHC, SDXC)
Power	Rechargeable EN-EL15 Li-Ion
Connectivity	USB, HDMI, 3.5mm phones, GPS port
Weight	850g (with battery and card)
Dimensions	141 x 113 x 82mm

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is set to continuous work impressively well. Of course, you'll have to spend a little time learning the system – there's a choice of nine, 21 or 39-point dynamic AF modes on top of the 3D tracking mode, but the set-up that's most appropriate for you will depend on how erratically your subject is moving.

8/10

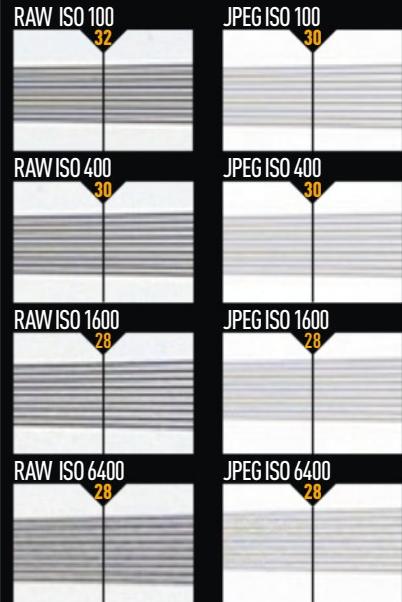
NOISE, RESOLUTION AND SENSITIVITY

The D610 uses the same 24.3-million-pixel sensor as that found in the D600, and the



RESOLUTION AND NOISE CONTROL

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the Sigma 105mm f/2.8 Macro lens. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution at the specified sensitivity setting.



quality of results was as expected. The level of detail achievable with raw files is very impressive, scoring 32 at its base ISO of 100, with JPEGs only just behind at 30 – thus edging out its closest rival, the 20.2-million-pixel Canon EOS 6D, which scores 30 for raw.

Raw files and JPEGs at lower sensitivities display smooth and detailed results with no noise. It's only at ISO 3200 that subtle luminance and colour noise begin to creep in, becoming a little more pronounced at ISO 6400, although images are certainly usable.

While in-camera processing can be an issue at higher sensitivities for some



'As with the D600, the camera's auto white balance performs very well'

cameras – it often results in a waxy look – the D610's JPEG files hold up very well. This is thanks to fairly light processing being applied so that not too much detail is sacrificed, although for best results we'd recommend shooting raw and spending a little time post-processing the image to achieve the better result.

28/30

WHITE BALANCE AND COLOUR

As with the D600, the camera's auto white balance performs very well – it was good at judging most scenarios, ably neutralising any colour casts in the scene. As we've seen with other recent Nikon DSLRs, there's also an Auto 2 mode designed to maintain a warm

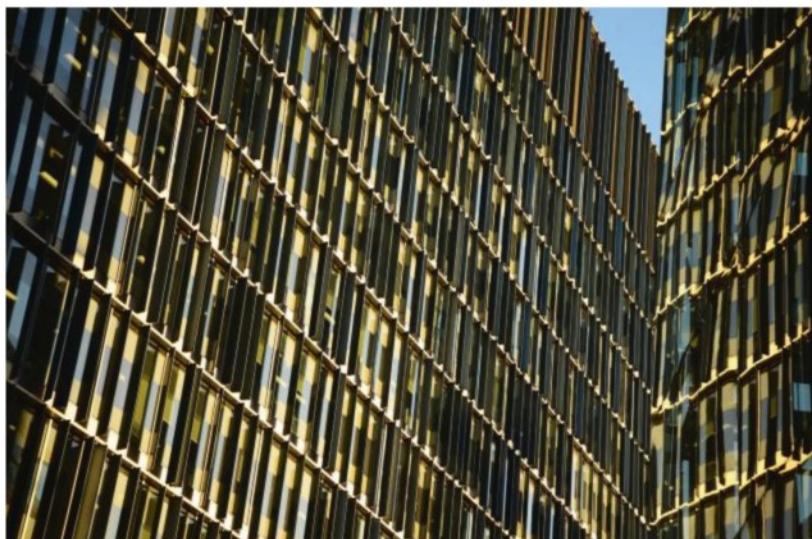
lighting colour under artificial light, should you want to retain the mood of the scene rather than produce a more neutral result.

Colour rendition in the D610's standard colour mode is natural, but for those looking for more punch there's the vivid setting, while mono shooters will welcome the range of black & white filter effects on offer.

8/10

VIEWFINDER, LIVE VIEW, LCD AND VIDEO

If you're used to an APS-C-format DSLR viewfinder, you'll be pleasantly surprised by the quality of the one found in the D610. Its 100% coverage and 0.7x magnification deliver a large and bright display. There's a handy on-demand grid overlay that can



The Nikon D610's matrix metering system handled this high-contrast scene well

be activated too, aiding composition and helping to battle slightly wonky horizons.

The D610's 3.2in screen looks impressive, and while it doesn't use OLED technology, detail is still well rendered and a decent amount of contrast is displayed. The viewing angle is also good, and while some may have liked to see touchscreen functionality, there's a host of quick access buttons at your disposal so it's not an issue in use.

The AF performance is pretty sluggish in live view. It is useful for slower close-up work, but if you intend to track your subject it's not a realistic expectation. This is not a problem unique to the D610 – most DSLRs struggle in similar circumstances – but it's worth considering if you intend to shoot in this way.

The D610 features reasonable video functionality, recording full HD footage at 1920x1080 pixels at a choice of 30fps, 25fps and 24fps, or at 1280x720 pixels at 60fps, 50fps, 30fps or 25fps, both in the MOV file type. There's a microphone input and the headphone jack allows proper monitoring of sound. It is disappointing to see that the D610 doesn't offer full control over ISO and shutter speed, although aperture can be preset before you start shooting.

8/10



The level of fine detail rendered by the D610's sensor is excellent

Verdict

THE QUESTION people will want answered is whether the D610 suffers from the same dust or oil trait that befell the D600. The good news is that it doesn't – I took more than 3,000 shots against an illuminated white background in the AP studio and, reviewing images before and after at 100%, I'm happy to report there was no sign of any oil or dust on the sensor.

So where does that leave the D610? It wouldn't be unreasonable to be cynical about its arrival so quickly after the D600, with its very minor updates hinting at what might be seen by some as simply a marketing fix for the tarnished D600. There could be some truth in this, but the D610 is still a fantastic piece of kit.

Despite the absence of Wi-Fi connectivity, the specification is incredibly comprehensive. There are no major gaps to deter those who are thinking of upgrading. The build quality and finish are very good, with the blend of magnesium alloy and tough plastic delivering a sturdy but relatively lightweight feel. In use, it delivers the goods, with a sound AF system and logically laid-out controls, while the full-frame chip will deliver highly detailed and rich images. All in all, the D610 is a very well-made, well-thought-out and high-performing DSLR, regardless of its heritage.

**Amateur
Photographer**

Tested as an
Enthusiast DSLR
Rated Very good

84%

	1	2	3	4	5	6	7	8	9	10
FEATURES	8/10									
BUILD/HANDLING	8/10									
NOISE/RESOLUTION	28/30									
DYNAMIC RANGE	9/10									
AWB/COLOUR	8/10									
METERING	7/10									
AUTOFOCUS	8/10									
LCD/VIEWFINDER	8/10									

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Panasonic GX1 BODY COMPLETE WITH ALL ACCESS	MINT-BOXED £189.00
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AF-D 16mm f/2.8D Fisheye	£619.00	AF-S 85mm f/1.8G	£369.00	AF-S 17-55mm f/2.8G IF-ED	£1,049.00
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AF-S 50mm f/1.8G	£155.00	AF-S DX 12-24mm f/4 G IF-ED	£839.00	AF-S 70-200mm f/4.0 VR	£1,099.00
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CUSTOMER REVIEW: D7000 Body
★★★★★ 'great all round camera'
Teddy - Nottinghamshire

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CUSTOMER REVIEW: D7100 Body
★★★★★ 'D7100 good lightweight camera'
Sammydo - Ulster

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10.0 fps

Full Frame CMOS Sensor

A99



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NEX-6 Body
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NEX-6 + 16-50mm PZ

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NEX-6 + 16-50mm PZ + 55-210mm

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9.0 fps

1080p movie mode

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E-P5 + 14-42mm £969

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E-PL5 + 14-42mm £459

E-PL5 + 14-42mm + 40-150mm £649

E-PM2 + 14-42mm + 40-150mm £539

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24.0 megapixels

8.3 fps

1080p movie mode

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From £1099

K-3 Body

£1099

K-3 + 18-135mm

£1449

K-5 II + 18-55mm WR

£749

K-5 II + 18-135mm WR

£999

K-5 IIIs Body

£799

K-50

From £529

K-500

From £349

FUJIFILM X-E2



16.3 megapixels

7.0 fps

1080p movie mode

NEW! X-E2
From £799

With a 16.3 megapixel APS-C X-Trans sensor the X-E2 delivers lightning fast autofocus and incredible sharpness.

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X-E2 + 18-55mm £1199

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X-Pro1 Black



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6.0 fps

1080p movie mode

X-Pro1 Body

£909

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£599

X-E1 + 18-55mm

£889

RECOMMENDED X-MOUNT LENSES:

Fujinon 14mm f2.8 R XF

£699

Fujinon 18mm f2.0 R

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Fujinon 35mm f1.4 R

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	7.0 fps
	1080p movie mode

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70D + 18-55mm f3.5-5.6 IS STM £1099
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NEW! 70D From £884

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18.0 megapixels	18.0 megapixels
4.0fps	5.0fps
1080p movie mode	1080p movie mode
£40 CASHBACK*	
100D From £418	
700D From £485	

100D Body £378 Inc Cashback*	700D Body £435 Inc Cashback*
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100D + 18-55mm f3.5-5.6	700D + 18-55mm f3.5-5.6 IS STM
£479 Inc Cashback*	£519.90 Inc Cashback*
Price you pay today £519	Price you pay today £569.90
100D + 18-55mm f3.5-5.6 IS STM + 40mm f2.8 STM	700D + 18-135mm f3.5-5.6 IS STM + 40mm f2.8 STM
£609 Inc Cashback*	£707 Inc Cashback*
Price you pay today £649	Price you pay today £757
	£839 Inc Cashback*
	Price you pay today £889

Canon EOS 1Dx	Canon EOS 7D	Canon EOS 6D	Canon 5D Mark III
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12.0fps	8.0fps	4.5fps	6.0fps
Full Frame CMOS sensor	1080p movie mode	1080p movie mode	1080p movie mode
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CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body "...honestly say that I have never been so excited about my equipment!" Snapperfish - Oxford			
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100mm f2.8 ZF.2/Z

12mm f2.8 ZF.2/Z

135mm f2.8 ZF.2/Z

100mm f2.8 ZF.2/Z

12mm f2.8 ZF.2/Z

135mm f2.8 ZF.2/Z

100mm f2.8 ZF.2/Z

12mm f2.8 ZF.2/Z

135mm f2.8 ZF.2/Z

100mm f2.8 ZF.2/Z

12mm f2.8 ZF.2/Z

135mm f2.8 ZF.2/Z

100mm f2.8 ZF.2/Z

12mm f2.8 ZF.2/Z

135mm f2.8 ZF.2/Z

100mm f2.8 ZF.2/Z

12mm f2.8 ZF.2/Z

135mm f2.8 ZF.2/Z

100mm f2.8 ZF.2/Z

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12mm f2.8 ZF.2/Z

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100mm f2.8 ZF.2/Z

12mm f2.8 ZF.2/Z

135mm f2.8 ZF.2/Z

100mm f2.8 ZF.2/Z

12mm f2.8 ZF.2/Z

135mm f2.8 ZF.2/Z

100mm f2.8 ZF.2/Z

12mm f2.8 ZF.2/Z

135mm f2.8 ZF.2/Z

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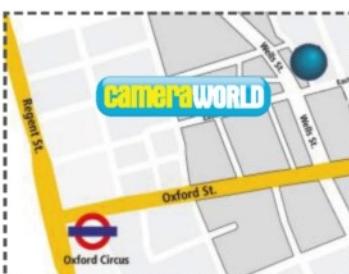


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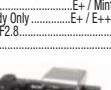
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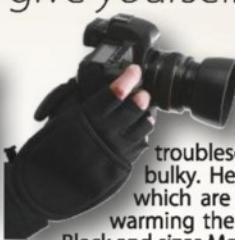
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A COLLECTOR'S LIFE FOR ME

When Tony Kemplen resolved to use a different film camera each week, he discovered a treasure trove of lost gems

WITH the festive season approaching, this month's camera might just spark a distant Christmas-morning memory in readers of a certain age. While to all intents and purposes this is simply an Action Man figure – dressed as a war correspondent complete with video camera – it turns out that it is also a functioning, if extremely basic, film camera.

I found mine at a car-boot sale, where I paid £1.50 for it, and mine, unlike several others I've seen, still has his trousers! Photo Mission Action Man, to give him his full title – although I call him Joe – was made in 1998 and sold in the UK by Hasbro. Action Man's counterpart in the United States is GI Joe. Available in a wide range of outfits and with numerous accessories, it's a rare boot sale or charity shop that doesn't have an Action Man or two lurking around.

Toy cameras have something of a cult following. Several books are available about using them creatively, but there is no agreed definition of a toy camera. Some people tend to go more by the photographer's intention than the characteristics of the camera, and even include well-specified automatic cameras such as the Lomo LC-A in the toy category. However, few would argue that by any standards this one really is a toy. At its heart is a basic 110 camera, with a single shutter speed and no adjustments whatsoever. Like all such gadgets, it needs bright daylight to be usable.

Once you decide to put a film in the camera, the story behind the absent trousers starts to fall into place. In order to load the film, the trousers have to be gently lowered to expose the film-door catch. It's a bit of a fiddly procedure and one that would hamper a quick reload.

The original toy came with a 12-exposure film, and I wonder how many of these were actually used. I'm pretty sure not many owners would have used more than one film – the initial novelty probably wore off quite quickly. Also, if the film were used in the weak post-Christmas daylight, the results would probably have been rather discouraging.

My own self-inflicted mission to use a different film camera each week of the year meant that sooner or later Photo Mission Action Man would be pressed into service. Sure enough, his call-up papers arrived, and it was time for him to drop his trousers and take one for the team. Film



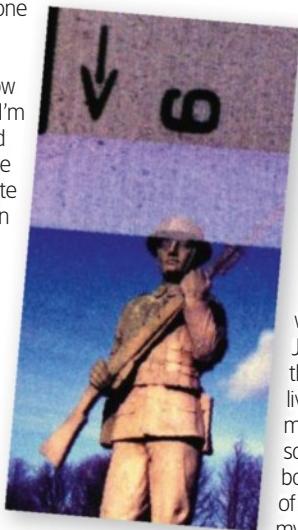
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loaded and dignity duly restored, we were ready to go. The figure is quite cleverly designed, with the shoulder-mounted video camera acting as a crude viewfinder, and the camera's lens placed in the middle of the chest. You have to take care not to cover the lens accidentally, though, and wearing any kind of jacket is obviously off limits. The shutter-release button and wind-on wheel are both on the back of Joe's body, and that's all there is to it.

As a middle-aged man, I wasn't about to risk ridicule or worse by walking around in public with a soldier doll pressed up against my face, so I decided to seek out inanimate subjects where possible.

Joe and I went on a tour of some of the local war memorials, where there were suitable military subjects to be found. At the end of our mission, we returned home where I popped out the little cartridge and developed the film myself. However, I should say 110-film processing is still readily available if you look for it. Framing was a bit hit and miss, and many of my photos had missing heads. The image you see here is one of the better ones!

If the sights on the enemy's guns were as inaccurate as the viewfinder on Joe's camera, perhaps it's no surprise that our diminutive war correspondent lived to film another day. He may have managed to hang on to his trousers, but somewhere along the way he lost his boots. I expect he'll be spending the rest of his retirement on the novelty shelf in my camera collection. **AP**



To read more about Tony's 52 cameras project visit 52cameras.blogspot.com. To see more photos from Photo Mission Action Man, visit www.flickr.com/tony_kemplen/sets/72157626113802063

Editorial

Amateur Photographer, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU

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